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At the Theatres.

There was a frigidity about the audience which gathered at Duff's Theatre last Wednesday night to bury Edgar Fawcett's comedy, Americans Abroad, that chilled one's marrow-bones. The smell of failure was in the air.

It smelt so faint, and it smelt so sweet,
It made us creep and it made us cold,

as Lord Lytton would have observed had he been present. Mr. Fawcett calls his piece "an American Comedy." Like most playrights who have vainly endeavored to manufacture that thus far unattainable commodity, he places his *locale* in the old world, and presents such travesties upon the Yankee tourist as would cause a New Yorker to blush for his fellow-citizens did the distorted creatures of the author's imagination really exist in flesh and blood. Mr. Fawcett has failed again as a dramatist, and this last lesson should teach him to let the stage severely alone in future, and confine his labors to the making of shallow novellettes—a business, we understand, in which he has met with considerable pecuniary success.

The central character of the play is a wealthy stovepolish manufacturer, who is quite as vulgar as unnatural, and impossible as the English *parvenus* of H. J. Byron's fertile fancy. The French personages introduced in the action of this piece are quite as unreal as the principal figure. Their ignorance of American customs, habits and affairs is not funny; it only shows up the author as a profound ignoramus himself, so far as the condition of foreign society is concerned. Imagine, for example, a French count talking about "the President of New York" and "the village of Chicago." This stupid sort of wit was exploded long ago—in fact, years before Mr. Edgar Fawcett wore swaddling clothes and was tortured with safety pins. It brands Mr. Edgar Fawcett as a grossly presumptuous and ill-informed young man. The audience appeared to take that view of the case, and "sat down" upon the playwright cruelly but justly. We have never seen a play fail more utterly than Americans Abroad in some time. Looked at as a failure, it was a gigantic success. We trust fervently that Mr. Edgar Fawcett is at length convinced that his province lies not in the writing of plays, and he should not complain because Providence has not been good to him in this respect. There is still left him reams of nice white paper and tons of fine black printer's ink, which will enable him to deluge next Summer's pleasure-seekers among the mountains and by the sad sea waves with pretty little silly romances dealing with that restricted but interesting circle of "society" in which he shines.

Mr. Duff's company wrestled bravely, but they could not overcome Mr. Edgar Fawcett's dense and dismal comedy. They strove conscientiously, but their pains availed them not. The audience, after the first act, vouchsafed no encouraging applause, and the piece was gone through with before a silent assemblage which condemned with noiseless contempt. We have no wish to make Mr. Duff's artists suffer by their misfortune in participating in such an affair as Americans Abroad. That is punishment enough in itself, goodness knows. We will be kind and drop the curtain on the cast.

This play will run until another piece called The Passing Regiment is ready. Then comes a translation by the bad, bad dramatist of this theatre from one of Dumas' works; then some old comedies, and after those—what? Hopeful prospect, truly!

* * *

Wednesday night of last week Mr. Booth played Macbeth. The part ranks among the second best roles of Mr. Booth's repertory. Like his Richard, Othello, Brutus and Lear, it is inferior to his Richelieu, Hamlet, Iago and Bertuccio. Yet the public have accepted it as their Macbeth, and it is unquestionably the best representation of the part on the stage to-day. Macbeth, like Hamlet, is not a difficult character for a good actor to play. Strange to say, however, very few actors can play the part successfully. Does this prove that we have very few good actors, or that few good actors attempt Macbeth?

The part was a favorite one with tragedians of former days, but we seldom see it performed now. This is not to be deplored because the tragedy is one of those which can better be enjoyed by the student in the privacy of his closet, than by an audience witnessing its representation on the public stage. The psychological interest of Macbeth is far beyond the comprehension of the masses, and it is scarcely to be expected that the deep meanings of the play which have befogged Shakesperean scholars of many generations can be understood, much less appreciated, by the average theatre-goer. Then, too, the character of Lady Macbeth is the great part of the play, and the Scotch Thane, therefore, is subordinate in interest and importance. These points then would appear to make the great drama a bad acting play for a male star. Nevertheless Mr. Booth's portrayal of the title character is so excellent and its picturesque proportions so pronounced as to dwarf the negative disadvantages and please and attract the public. It is not a conventional performance, or one with which the most carping of critics can find serious fault. It fills the eye and pleases the senses, but it lacks in heroic elements because Mr. Booth is essentially a poetic actor, fascinating us with the power of his intellect rather than that of his physique, and by this higher gift swaying his hearers. Wednesday night Mr. Booth's powers were somewhat dimmed by the presence of a severe cold, for which the management were obliged to make an apology before the curtain, but in the face of this uncomfortable and distressing disorder a smooth, even and admirable performance was given. Mr. Piercy's Macduff was a very good piece of acting. Miss Pateman played Lady Macbeth with intelligence if not with great dramatic effect. The rest of the cast was satisfactory. Bishop's Macbeth music, which Charlotte Cushman always used, is a pleasing leaven to this dark and heavy tragedy. Why does not Mr. Booth introduce so excellent a feature, thereby rendering the play considerably more interesting and attractive?

* * *

Friday night the illness that was noticeable on the occasion of Mr. Booth's appearance as Macbeth became more apparent, and before Othello's speech to the Senate was concluded, it was evident that the actor would be unable to finish the play. Despite this very serious state of things Mr. Booth struggled bravely through four acts, when his physician (who had been in attendance upon him throughout the evening) positively forbade his finishing the play. Mr. Piercy took up the thread of the part, giving a very fair example of his powers in the trying last act. Considering these interruptions, and the star's indisposition, it would be unjust to give any detailed criticism of the production. Saturday afternoon Mr. Booth had partially recovered his voice, and appeared as Iago, Mr. Piercy sustaining the role of Othello. Mr. Booth's Iago is the same fine, clear cut work which has elevated it to one of the greatest characterizations in his list of personations. The company intensified the excellent impression which it had already created. Bella Pateman was a charming Desdemona; W. A. Whitecar a good Cassio, although he might have toned down his inebriated scenes to advantage.

* * *

Mr. Booth gave his splendid characterization of Bertuccio last Monday evening before an audience that did not quite fill the theatre. All the attractions suffered on that evening by the counter attraction of the big fire, which drew thousands of people away from places of amusement. Bertuccio is thought by many, ourselves among the number, to be Booth's masterpiece. It is a beautiful performance, and the picture of the Duke's Jester seeking revenge and reaping the punishment of his own dark plots to ruin the wife of his wife's betrayer is a terrible one, which leaves a vivid and enduring impression upon the mind. If the Fool's Revenge were a good play its representation might take place more frequently. As it stands, it is merely tolerated on account of our tragedian's great rendering of the principal figure. Tom Taylor's language is bald; he treats his subject with a general lack of skill, and spoils some very good material by obscuring them in the making of a very poor drama. Monday night the play, though brief, dragged wearily, the star being heavily handicapped by his company. They were very imperfect, and made the performance while Mr. Booth was off the stage very wearisome. We had hoped to see the Fool's Revenge properly cast, because it affords such admirable opportunities to the principal actor, but the troupe did not do justice to themselves, judging by their work of last week, which showed them to possess good stuff. We must make one exception in the case of Bella Pateman, who acted Fiordiliza very conscientiously, if she did not invest the part with that tenderness and girlish sweetness which it demands. Mrs. Calvert as the Duchess was like some apparition conjured up to illustrate the style of acting fashionable fifty years ago. Although this was not her object she fulfilled the same mission. Louisa Eldridge was a fair Brigditta, but sinks into insignificence when compared with our memory of Mary Welles. W. A. Whitecar preached the part of Del Aquilla like a Methodist parson, and was quite as prosy and uninteresting. Cyril Searle played the Duke a little better than he did Barradas, but the degree of improvement was scarcely noticeable. David Anderson, like the 'Forty Niners, has had his day, and although as Malatesta he had little to do, he was as old fashioned as a pair of andirons, and scarcely more serviceable. Robert Pateman played the small character of Torrelli well. His comedy scene with Bridgetta being especially singled out by the audience for applause. Last night and to-night Hamlet, also Saturday afternoon. Friday night Mr. Booth plays Iago.

* * *

Lawrence Barrett inaugurated the week at the Fifth Avenue with his impulsive interpretation of Hamlet, and succeeded in winning the plaudits of those who deem him a great actor, while the more undemonstrative and perhaps discerning portion of his auditors preserved a frigid demeanor throughout the evening. Mr. Barrett's Hamlet is a peculiar portraiture—peculiar in the strange shades, fanciful and grotesque mannerisms, and highly wrought ebullitions of declamatory inconsistencies with which it is invested. We cannot say he is a good Hamlet, nor is he an unpleasing one. Several of his scenes are marked by careful study and discrimination, yet in its ensemble the role in his hands possesses many grievous faults, the most noteworthy being the closet scene with the Queen, which, to our mind, was ineffective and unimpressive. It was partially redeemed, however, upon the entrance of the Ghost, and here Mr. Barrett was at his best. The ultra-misanthropical disposition of the Prince seemed the most consistent feature of Mr. Barrett's performance. He sustained the guise throughout. Not a gleam of sunshine could be detected even in the lines that call for a beam or two of mirth. It was lugubrious and dark, and at no time was the character relieved from a sombre monotony. A lengthy review of Mr. Barrett's conception at this time is superfluous. THE MIRROR can only reflect its previous criticism on the occasion of his appearance here last season. Time does not alter or improve his impersonation, and while it may sometimes "make the unskillful laugh, it cannot but make the judicious grieve" at its insupportable wierdness. The support was all that could be desired. Louis James' Ghost was a most satisfactory rendering, while the Polonius of B. G. Rogers was a natural and at the same time an artistic personation. Otis Skinner played Laertes very acceptably, and the King Claudius was admirably sustained by Frederic Bock. The Queen Gertrude of Kate Meek was invested with but little strength, but the Ophelia of Mary Wainwright, particularly in the early scenes with Polonius, evinced intelligent conception. Hamlet was repeated on Tuesday evening. To-night, Mr. Barrett's specialty, Yorick's Love.

* * *

Tony Pastor's new Fourteenth Street Theatre was opened on Monday night by N. D. Roberts' Humpty Dumpty and Specialty Minstrels troupe. A large house greeted the company and the old story of the haps and mishaps of Humpty. Pantaloon and a trio of clowns were given with a large number of new and laughable tricks. The specialty portion of the entertainment is admirable. The singing of the Clipper Quartette, the Onofri Brothers, and the horizontal bar exercises of Reno and Clifton were of a fine degree of excellence. The presentation of a minstrel prelude, with forty white-faced clowns, was also a novelty. In fact, novelty abounds in Nick Roberts company. The theatre, formerly the Germania, has been thoroughly redecorated and refitted, and is a pleasant resort for lovers of the spice of life in variety. Roberts' company remain during the current week.

* * *

Around the World was revived by the Kiralfys in good style Monday night at the Windsor. The spectacular features are very fine, and the dramatic company is good. Adelaide Cherie appears to excellent advantage as do several others.

* * *

There's nothing much occurring at the theatres this week; the managers have stopped to play a game of hide and-seek. Booth is acting well his parts, although he still is somewhat ill.—"Me too" Barrett follows after with a nightly change of bill.—Patience is a big success, and Henderson is mading money.—The Hanlon-Lees still fill the Park, and are voted very funny.—Forget-Me-Not flags not a bit, and Ward stock s high, you bet!—The new Casino is a "go" with the jolly Olivette.—Emma Abbott's singing blithely in her revised English operas, while Jimmy M.'s successor tells the papers gauzy whopperers.—The Major marshals nightly his forces at the Comique.—Thomas is out with long announcements of the coming Philharmonic. Things look booming for the future, in fact.

Autumn Leaves.

[New York Sunday Democrat.]

THE NEW YORK MIRROR is a very breezy sheet. The last number has a very graphic page devoted to The Major. The reading matter and illustrations are very pointed and snappy.

[Boston Sunday Budget.

THE NEW YORK MIRROR ranks as one of the best authorities on theatrical questions in the country. Its information is fresh and concise, and the general tone of the paper reflects great credit on its enterprising manager.

[Columbus (Ohio) Sunday Capital.]

The pen and ink sketches of notable actors and actresses furnished by THE NEW YORK MIRROR as supplements are simply immense. But then THE MIRROR is a paying, successful dramatic organ, and can well afford to do the nice thing by its readers.

The Giddy Gusher

MEETS A RURAL HISTRION.

The Gusher is an awful cockney. New York during most any month, and particularly through the heat of Summer, is good enough for her. She has been beguiled, when she was younger and more gullible, into a week at Long Branch, where she had to stand on her Saratoga to put on her swell harness, the room was so small and the trunk so big where she slapped herself black and blue trying to break the backs of Jersey mosquitoes. She has put in a season at Saratoga, and poisoned herself drinking the nasty water, and perished like a frog in the dust and din of the place. But now she just enjoys the Summer in the cool and shady sanctity of her own city home, and when the cold weather comes she takes a hack at the country, where she has found a truly comfortable home.

Way up among the Berkshire Hills, with rare old woods outlying, and a grand prospect stretching out with a glimpse of the Catskills cut in blue; beyond the gorgeous Autumn-dyed Berkshire Hills there is a country house as is a country house—with marble baths and a city range, a billiard-room, a library of thousands of rare books, a gas-house, an ice-house, a grapery under glass, where the bunches grow that would cost five dollars each in New York—with a perfect armory from which to choose, and go blazing away at the birds over the wooded hills. That's the sort of country place, where one can browse about and get a bag of birds and walk in and have a warm bath to take the tire out. Sit down to a capital dinner of soup, fish, game, vegetables and fruit manufactured on the premises; drink wines that have lain fifty years in the cellars of the family, and go off to bed in a room furnished by Marcotte, where the carpet cost $800. That's the sort of country life the Gusher loves, and she's been having a good time leading it for a week.

Out in these wilds there are some of the most surprising entertainments. There I found the posters of a Mr. Spaulding Foster's Oliver Twist combination. And on a rickety little train branching off from the Harlem line I came across the gayest specimen of the profession I ever met. She was gotten up in a cheap imitation of some of the actresses of old times. I've seen pictures of Menken and the Western girls, Lucille and Helen, upon which she had modeled her exterior. Since Absolom got hung up by his back hair there hasn't been so much of it in the woods. This girl had a dozen long curls depending from an immense waterfall; she had a braid hitched on falling amidst the curls. She had a hair doughnut built up on her brow and plastered down a la Menken on her forehead. She had a couple of regular backwood beau-catchers in front of each ear. And surmounting all this, she wore a hat such as one sees in the first act of the Hunchback on the head of the Julia of some traveling company. Pink silk, wax beads, and a sweeping feather and bunch of "artificials," all more or less broke up by a life led in trunks and champagne baskets. With this excited looking hat she wore a number of yards of tartan plaid wrapped round her in Helen McGregor fashion, and this wrap was surmounted by a lace shawl thrown over one shoulder in the Camille style. In her hand she bore the unmistakable brown paper cover "part," and ever and anon she referred to the inner leaves—then shut her eyes and moved her lips as if in prayer. The temptation was too much, and down I sat beside her. Then were the usual remarks about the weather, and then I asked if she liked traveling. The flood-gates were opened. I just sat still and listened.

She made answer: "No, I can't say as I do, but I have to be traveling all the time. I belong to the Barrett and Booth Mary Anderson combination. We played in Chatham last night, and to-night we show in Stephentown. I 'spose I'm foolish to take an engagement for this route, as McCullough telegraphed me from Chicago last night that if I would join him he'd wait for me there till I'd finished the week with this troupe. You know who John McCullough is, I suppose? He plays Virginius beautiful, and he told me he never see any Virginia come up to mine. Virginia is his daughter, you know, in the play. But Mr. Booth wont hear of my going."

"Indeed. I someway got the idea Mr. Booth was playing in New York."

"Yes, Ned Booth is playing there, most probable. This is Mr. Eglington Booth, the famous tragedy actor."

"Oh, indeed! I know nothing of theatrical affairs."

"What a pity! there's nothing so interesting as play acting! I'm studying my part for the next piece. We do the Two Orphans Monday night. This part of Louise was written for me. She's a blind girl, and gets lost, and has to beg for a dreadful old woman. We shan't have the old woman, because our company is a little short, and our old woman has to play my sister; but Mr. Booth he doubles the Chevalier Vaudrey with Antoine, and Pierre, that's Mr. Barrett——"

"Lawrence Barrett?"

"No, not Larry Barrett; this is Sam Barrett, the great low comedian. He's great in Pierre, sings the 'Cork Leg' and does a lame hornpipe. Oh, he's immense. We shall play it much better than it was done in New York. I'm very strong in it. The gentleman who wrote it for me, Mr. Boucicault, said nothing was ever seen like me in the part. I let down all my hair——"

"All that hair?"

"Yes."

"Your hair is very remarkable; some of it is curly and some of it straight."

"Yes, I've ruined my hair wearing tugs; it takes the curl out frightful; but I was telling you Mr. Barrett plays Pierre and the Prefect of Police and a Sister of Charity, and speaks outside when he ain't on for Frochard, that's the old woman. And when he's on, Mr. Booth speaks her lines at the wings—its just as good."

"Much more compact; I should think it would be better."

"It is; we give a great rendition of it."

"And what is your name?"

"Anderson—Mary Anderson—I see you look—there's another Mary Anderson somewhere out West; she's a bread-and-butter schoolgirl I have heard; I haven't seen her. She's a cheeky one, too; has her pictures taken as bold as brass, and puts my name on them, and she looks no more like me than chalk is like cheese."

"Is your company a large one?"

"Yes, it is, when we all get together; but we are somewhat scattered just at present. There's five of us altogether now, but we hire some new actors in every place just for the night. We shall have to hire someone to play the Doctor in the Two Orphans."

"Who plays the part that Robson made so much of in the piece, the comic servant?"

"Oh, Mr. Barrett; he's awful funny."

"And who plays the Marquise?—that's an important part."

"Why, how well you know the piece. Well, Mrs. Stanislaus Rockeby; she doubles with Louise."

"How convenient; I would like to witness this unique performance."

"That's just what the Vineland *Farmer* calls me—and a more 'lucky' actor you never saw in your life. What's your name, by the way?"

"Do you ever see THE MIRROR?"

"Oh, to be sure. Mr. Booth gets all the theatrical papers."

"Well, my name, my dear, is Miss G. Gusher, and you'll find it appended to a column in that paper, where the interesting editor chooses to style me the

"GIDDY GUSHER."

For Jamaica.

In 1879 Charles Arnold organized a company of twenty-one people for a tour throughout the West Indies; the trip was a financial success, and upon the return of the company to America, Mr. Arnold concluded to start out again, with Katie Putnam as star, and a large company of supporting people. The company sailed from New York for Jamaica October 10, and will open for a season of ten weeks on the 26th inst. Charles Arnold, the manager of the company, has furnished the following information regarding the tour:

"Kingston, Jamaica, where we open at the Royal Opera House, has a population of 35,000; about 1500 are theatre-goers. The theatre is modeled after the English style, and has a seating capacity of about 1000. We play every night in the week except Friday evening, as that is the Sunday for Jamacans. We carry our own scenery, and shall appear in Barbadoes, St. Thomas and Demerara, returning to America next July. Miss Putnam's repertoire will consist of about thirty plays, operas, farces, etc. The theatre-goers of that portion of the world are very critical, and require constant change and great excellence. There are no real hotels, but a number of semi-boarding houses, where good accommodations can be had. I advertise very little; a few lithographs of the star, and an announcement in the daily papers is all that is necessary, except one or two stands of streamer letters stating the name of the star and the character she will produce. I have played to an average of from $300 to $650 per night on my last trip. THE MIRROR is taken in most of the towns we visit, so I manage to keep posted on matters theatrical while away from the city. Both financially and socially the trip bids fair to be a successful one. It is a tour that before long will be included in the 'dates' of many American theatrical companies.

Pen and Pencil.

The Dromios

Was there ever anything in a theatrical musical way attempted in New York that did not receive a black eye from the papers? I see they are grumbling and growling about the Metropolitan Casino, their principal objections being based on the name Abbey and Gilmore have chosen for the place, and because they can't hear well enough. For Mercy's sake, what name would fit the place

Upstairs

better? They say it savors of dissolute dancing and promiscuous drinking. Fudge! Nobody says the Newport Casino is miscalled, for the very best people, "the cream of Metropolitan society" (as the society papers are fond of expressing it) support that highly successful watering-place establishment. Judging from the handsome toilettes and generally fashionable appearance of the audience Monday night, it

Dinner and Music

was very plain the New Porters had flocked thither to give their social endorsement to the scheme. As for the bad acoustic properties, they are easily dismissed. People will go to the Casino to talk and eat and drink quite as much as to hear the music. It is just the sort of place we have wanted for some time—a resort where the heavy swell can unlace his stays, drink beer or Pommery

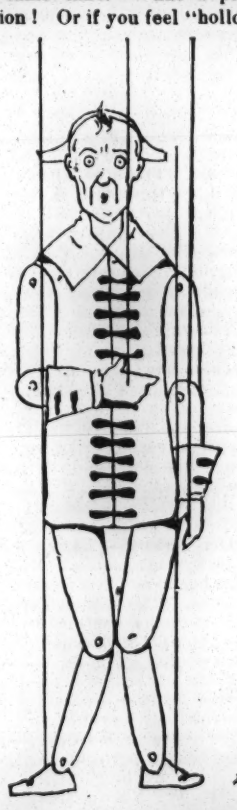
The Countess

See, as the mood is on him—and a jolly evening may be spent by the belles and beaux who care very little for music, and a very great deal for chat, gossip, and the other pastimes to which they are given. Olivette and Comley and Barton's company are a strong team to effect this purpose, and of course they are an important attraction to "send off" the Casino.

The managers deserve the sincere thanks of the community for supplying this pleasant place of entertainment, which is the first attempt of the kind in this big city. Here we can drop in of an evening and learn one of the many ways in which Paris enjoys itself. It is truly Frenchy, and this will not make

Just over.

it any the less agreeable to a people who like the spice of everything having a foreign origin. Here you can smoke your Intimidad without interruption while promenading around the upper tier, and inspect the pretty faces and handsome dresses of the lady visitors at the same time. What a place for mild flirtation! Or if you feel "hollow, hol-



Specially imported from Madison Sq.e "Oh Gustavus"

low," and wish to appease the inner man, there's a splendid restaurant, where you and Angelina can sit and eat your oyster, your *pate*, and sip your Maraschino punch with an excellent view of the stage and all that is progressing there the while. The charges of this department are no higher than those of any first-class restaurant, and there's not the slightest danger of "waiter here, pst! pst!" episodes disturbing your equanimity or collapsing your pocketbook. Truly, the Casino is a great institution, and one that will become a permanent fixture if our people have got an atom of appreciation left.

Pencil and I took our seats with the regulars down on the first floor. Always wishing to do everything different from everybody else, we sat out the whole performance. Olivette is pretty still. I think Audran's

A nervous Tenor

music stands wear and tear better than Arthur Sullivan's. Like good wine it continues to sparkle a long time after it has been uncorked. It was refreshing to hear the Countess' music sung by the Countess herself, for the first time in this troupe. Dora Wiley isn't so handsome as her predecessor, but her vocalism was nice. I don't think it justified the terrific praise of the *Herald's* gusher, though. Miss Randolph, the tall beauty who played with the Hanlon-Lees, is dainty enough to eat, as Bathilde. Although I hear she received my remarks about her appearance in Le Voyage en Suisse with the

De Merrima.

British opinion that I must be "a rum beggar," I bear the interesting young lady no ill will, and reiterate all the good things said before. There's something of a relief in the *naive* accent of all Englishwomen, and my ear takes the change from the flat pronunciation heard on all sides with great gratitude. This is the sort of speech Miss Randolph has to thank the land of her birth for. I was shocked, not to say pained, to see the automatom "Butler" of the Madi-

The "Sob" Song

son Square Theatre make its appearance as Cocquillicot. Its mechanism is jerky and imperfect—there is a screw loose somewhere. No amount of oil will make its movements smooth again; a thorough overhauling is necessary, and if Messrs. Comley and Barton consider the marionette worth the expense, it might be well to put an entire new gear inside of it. Nelse Waldron would do this, and perhaps add a few springs and levers to the face, which would give it an imitation laugh or serious expression for a fair price. This is worth considering, because from the present unsatisfactory indications "Butler" may stop short some night, never to go again. The Valentine, Mr. Paxton, was extremely nervous. This did not improve his voice. It made some experienced chorus girls laugh. That made me mad. Therefore to get even with said chorus girls by assuring you Mr. Pax-

A dry land Sailor

ton was a gigantic success. Of John Howson's De Merrimac it is unnecessary to speak. It is quaint and eccentric as ever. But a question arises—does De Merrimac play Howson, or does Howson play De Merrimac? This puzzle is as confusing as Dundreary's dog and his tail story. It's my private opinion that Howson plays the public and his managers, because both allow his name to appear in type ten sizes too big for his talents. Catherine Lewis is a small boat in herself, and she delights in letting the audience know she knows it. Lewis' plan is to break down the barrier between the stage and the auditorium. She succeeds in her object.

The chorus is large in numbers and in limb. Pencil gives a portrait of one of the prettiest of the ladies dressed in the familiar uniform of the English navy. She's a good dry-land sailor, he says. How he knows is more than I can tell. After the performance the audience adjourned to another show, furnished at the expense of Mr. Van-

Winding up the evening.

derbilt. The conflagration did credit to its exhibitor. Like everything around him, it was big.

PEN.

Embezzlement This Time.

"The facts regarding the Joseph Hart vs. Charles A. Byrne suit are what you want, is it?" said Mr. Hummel to a reporter of this paper. "Well, the firm of Howe and Hummel have been retained by Hart, with John R. Fellows as counsel for Byrne. The facts of the case are these: Joseph Hart claims that he is the executor of the estate of Sarah Hart, deceased, and that among the assets of the estate was a newspaper called the *Dramatic News*, of which Charles F. Byrne was editor and general manager. Since January, 1880, Hart claims that Byrne has embezzled the sum of $1900, which money he held in trust for Hart. As it was necessary to base a suit for criminal embezzlement upon some particular week or date, we took the week ending November 27, and got out a warrant for the arrest of Byrne. The warrant was issued by Police Justice Solon B. Smith, of the Second Judicial Police Court. The prosecution ended last Friday, and the defence will put in their plea upon the 13th inst. There are also civil as well as criminal suits commenced. In fact, there are so many counts to the indictments that it would require an expert mathematician to foot them all up. The allegation which Joseph Hart has sworn to is as follows:

"Joseph Hart, of 866 Broadway, does allege that Charles F. Byrne, an agent or servant of the deponent (who is acting as executor or trustee of the estate of one Sarah Hart, deceased), did take and receive into his possession and keeping, for behalf of the deponent, the sum of $95.08 from one Augustus L. Heckler, and he did, without the consent of the deponent, feloniously and fraudulently make away, and convert to his own use, the said sum of $95.08. The deponent further alleges that on the twenty-second day of May, 1877, the said Sarah Hart died, and by her last will and testament the said deponent was appointed the trustee and executor of her estate, and among such effects was a newspaper of which Charles F. Byrne was the editor and general manager.

"The deponent is informed by Heckler (who is the business manager of the newspaper) that on November 27 he, the said Heckler, did deliver to Byrne the sum of $95.08 as the manager of said paper.

"That from the returns made by Byrne to Hart, the sum of $95.08 has been abstracted by the said Byrne.

"Whereof the deponent prays for the apprehension and arrest of said Charles F. Byrne. (Signed)

"JOSEPH HART."

Sworn to before Solon B. Smith, Police Justice, September 27, 1881.

"Upon the sworn allegation of Hart the police justice issued a warrant for his arrest, which was accordingly done upon the 26th of September, 1781. Andrew J. Dam and Daniel F. Leavitte became bondsmen for Byrne in the sum of $15,000 each. October 7 the prosecution rested the case." The testimony is as follows:

Augustus L. Heckler, sworn, did allege:

"I reside at No. 610 Sixth avenue. Have been cashier and business manager of the *Dramatic News*, of which one Josh Hart is executor and trustee, for the estate of Sarah Hart, deceased. Charles A. Byrne was, until about the 5th day of September, 1881, editor and general manager of said paper. I kept the accounts of said paper and received all moneys due, and paid all bills excepting for printing. I kept a correct daily statement of amounts received by me, and have a memorandum of such daily statements for the week ending November 27. Such statements are full, and cover all moneys paid out or received by me during that term, excepting the printer's bill. The total expenses were $348 05. The difference between the receipts and expenses I gave to C. A. Byrne to deliver to Joseph Hart. I also paid the printer of the paper $150 on account. The printer's name is James McWilliams, of 242 Centre street.

(Signed),

"AUGUSTUS L. HECKLER."

Sword to before Solon B. Smith, Police Justice, Sept. 27, 1881.

George Robertson testified:

"Am bookkeeper and manager of the business of James McWilliams, who is the printer of the *Dramatic News*. I received during the week ending November 27, $200 for printing the said paper. I received the money in different amounts and at divers times. I also include in the above total sum $150 received from A. L. Heckler.

"GEORGE ROBERTSON."

Sworn to before Solon B. Smith, Police Justice, September 27, 1881.

Joseph Hart testified:

"C. A. Byrne was simply agent for me. He received one-half of the profits besides his salary. I gave him that sum because he did a great deal of work and merited it. Sarah Hart, deceased, was the owner of the paper from its foundation. My wife was sole owner for a time during 1875, then Byrne became a partner with her. In 1875 Byrne was in a great deal of trouble, and the co-partnership ceased to exist by his own volition. There was no stock in the paper issued. Byrne had 45 per cent. ownership and an equal share in the profits. There were co-partnership articles drawn up, but they were never filed. The co-partnership ended by Byrne's not complying with its stipulations. Some time ago a suit was instituted by Byrne for the paper, in which his wife, Mr. Hummel, and myself were interested. The suit went by default, Byrne not defending it. Byrne then resigned as editor, but finally came back upon a salary of $50 per week. The paper at that time was just about paying. During the past two months I gave Byrne forty-five shares of the elective stock of the paper. There was no value to it, and he returned it to me. He said he wished to show his wife that he was interested in the paper. The elective stock company was organized at Stamford, Conn. Mr. Post, Mr. Hummel and myself were the incorporators. It was started before my wife's death. We intended to purchase the *Dramatic News*, but my wife would not consent to sell. The partnership with Byrne and my wife ended in 1879, by his own action. None of the stockholders in the paper have received any money from the company. Byrne at present has no interest in the paper."

Other witnesses were then examined in corroboration of the above statements, when the prosecution rested their complaint. The defence will commence their testimony this morning. The line of defence seems to be that Byrne considered himself a partner in the paper and that he did not know he was embezzling money. It is also probable that great effort will be made to impeach the testimony of the prosecution.

Injunction on a Name.

Benjamin Lewis, William Barry, and Hugh Fay have commenced suit against Hyde and Behman for an injunction to restrain the latter from styling the Olympic Theatre in Brooklyn the "Grand Opera House," for the reason that plaintiffs had already announced that as the title of their new theatre now in course of erection in that city. Our Brooklyn correspondent says that Louis C. Behman is responsible for the following statement: "I thought at one time of calling the old Olympic Theatre the 'Grand Opera House,' and made my intention known through a published card. This occurred before the management of the Elm street theatre (to be) had made any statement concerning the matter. Subsequently, however, and before this present suit was commenced, at the suggestion of a member of the profession, I decided to re-name the Olympic the 'Standard Theatre,' and such is my present intention. Nevertheless, we will contest this suit, not for the purpose of gaining newspaper notoriety or of advertising our house, but because we think the equities in our favor." In view of the number of theatres dubbed "Grand Opera House," (which in nine cases out of ten are misnomers), Messrs. Hyde and Behman have acted wisely in dropping the title.

Professional Doings.

—Litta, the prima donna, is to be married to Henry Cleveland, the tenor, next Sunday, at Bloomington, Ill.

—Watson and Ellis' Specialty company, which closed their season Sept. 26, have been reorganized, and will start out again under management of Hyde and Behman.

—Wilson Barrett, manager of a London theatre, and of a theatre at Leeds, has also charge of Bartley Campbell's attractions throughout England. He reports large business.

—A report comes from Syracuse stating that Manager Phil H. Lehnen will shortly join the ranks of Benedicts. The lady is spoken of as a well-known society leader of that city.

—A thief entered the dressing-room of W. S. Harkins at the Academy of Music, Jersey City, last Friday night, while that gentleman was on the stage, and abstracted from his vest pocket a gold watch and chain.

—Morlacchi (wife of the late Texas Jack) is in Lowell, Mass., partly demented. It is thought the cause of her malady is grief for the loss of her husband and the iniquitous ministrations of Chicago Spiritualistic mediums.

—Harry Brown, of the Wilbur C[illegible] troupe, informs us that the company is doing an immense business through the [illegible] and that they have been [illegible] every place they have appeared.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABELL'S MAMMOTH MINSTRELS: Paterson, N. J. 13; Middletown, N. Y., 14; Port Jervis, 15.

ACME OPERA CO.: Memphis, Tenn., 13, 14, 15; New Orleans, 17, two weeks.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, 10, two weeks.

ADA GRAY: Hamilton, Can., 13; London, 14; St. Thomas, 15.

ANNIE PIXLEY: Attleboro, Vt., 13; Marlboro, Mass., 14; Lynn, 15; Salem, 17; Lawrence, 18; Haverhill, 19; Biddeford, Me., 20; Portland, 21, 22.

BAKER AND FARROW: Albany, N. Y., 14, 15; Boston, 17, week.

BARNEY MCAULEY: Northampton, Mass., 13; Greenfield, 14; Springfield, 15; Philadelphia, Pa., 17, week.

BARTLEY CAMPBELL'S MY GERALDINE: Columbus, O., 13; Fort Wayne, Ind., 14; Logansport, 15; Chicago, 16, two weeks.

BARTLEY CAMPBELL'S GALLEY SLAVE CO.: Montreal, Can., 17, week.

BIG FOUR COMB.: Detroit, Mich. (Park Theatre), 10, week.

BARRY AND FAY COMB.: London, Canada, 13; Auburn, N. Y., 14; Oswego, 15; Buffalo, 17, week; Pittsburg, Pa., 24, week.

BROOKS AND DICKSON'S WORLD COMB.: Oil City, Pa., 17; Titusville, 18; Bradford, 19, 20; Erie, 21, 22

BUFFALO BILL COMB: Kansas City, Mo., 13, 14; Jefferson, 15; St Louis, 16 to 23.

BARLOW, WILSON, PRIMROSE AND WEST MINSTRELS: Grenada, Miss., 13; Vicksburg, 14; Jackson, 15; New Orleans, 17, week; Mobile, Ala., 24.

CANFIELD AND LAMONT'S HUMPTY DUMPTY: Honesdale, 17; Plymouth, 20; Nanticoke, 21; Bloomsburg, 24; Catawissa, 25; Tomaqua, 27; Mahola City, 28.

CHARLOTTE THOMPSON: Louisville, Ky., 13, 14, 15; Memphis, Tenn., 17, week; New Orleans, La., 23, week.

CLARA LOUISE KELLOGG CONCERT CO.: Providence, R. I., 14; Chelsea, Mass., 17; Lewiston, Me., 19; Portland, 20.

CLARKE-GAYLER COMB.: New Britain, Conn., 13; New Haven, 14, 15; Providence, R. I., 17, 18, 19; Fall River, Mass., 20; Lowell, 21; Lawrence, 22; Boston, 24, week.

CHAS. E. FORD'S OPERA TROUPE: Richmond, Va., 10, week.

CHILD OF THE STATE (HOEY AND HARDIE): Macon, Ga., 12, 13; Atlanta, 14, 15; Columbus, 17, 18; Montgomery, Ala., 19, 20; Mobile, 21, 22; New Orleans, 24, week.

C. L. DAVIS (ALVIN JOSLIN): Stilwater, Minn., 13; St. Paul, 14, 15.

COLLIER'S BANKER'S DAUGHTER CO.: Jackson, Mich., 13; Muskegon, 14; Grand Rapids, 15; Battle Creek, 17; South Bend, Ind., 18; Joliet, Ill., 19.

COLLIER'S BANKER'S DAUGHTER COMB. No. 2: Corning, N. Y., 13; Bath, 14; Penn Yan, 15; Canandaigua, 17; Geneva, 18; Seneca Falls, 19; Auburn, 20; Oswego, 21; Fulton, 22; Baldwinsville, 24; Clyde, 25; Lyons, 26; Newark, 27.

COMLEY BARTON COMIC OPERA CO.: New York City, 10, week.

DENMAN THOMPSON: Hannibal, Mo., 13; Jacksonville, 14; Springfield, 15; St. Louis, 17, week.

EMILIE MELVILLE OPERA CO.: St. Louis, Mo., 10, week; Chicago, Ill., 17, week; Baltimore, Md., 24, week; Boston, Mass., 31, eight weeks.

EMMA ABBOTT: New York City, 10, week.

EDWIN BOOTH: Booth's Theatre, New York City, 10, three weeks.

FREDERICK PAULDING: New Orleans, La., 9, week; Mobile, Ala., 17; Montgomery, 18; Columbus, Ga., 20; Atlanta, 21, 22.

FLORENCE HERBERT: Quincy, Ill., 10, week; Hannibal, Mo., 17, week; Keokuk, Ia., 24, week.

FRANK I. FRAYNE: Brooklyn, N. Y., 10, week

FAY TEMPLETON OPERA CO.: St. Louis, 9, week; Kansas City, 17, 18; Topeka, Kan., 19, 20; St. Joe, 21, 22; Omaha, 24, 25.

FRED B. WARDE: Springfield, Ill., 12, 13; Bloomington, 14, 15; Decatur, 17; Danville, 18; Lafayette, Ind., 19; Terre Haute, 20.

FORBES' DRAMATIC CO.: Moberly, Mo., 13; Sedalia, 14, 15; Clinton, 17, 18; Fort Scott, 19, 20.

FANNY DAVENPORT: Brooklyn, E. D., 10, week.

FIFTH AVENUE COMEDY CO.: Syracuse, N. Y., 14, 15.

FRANK MAYO: Bradford, Pa., 13; Oil City, 14; Youngstown, 16; Cleveland, O., 17, week; Detroit, Mich., 24, week; Akron, O., 31.

GUS WILLIAMS: San Antonio, Tex., 13, 14; New Orleans, La., 16, week.

GENEVIEVE WARD: Union Square Theatre, New York City, 10, two weeks.

GULICK'S FURNISHED ROOMS: Chicago, Ill., 10, week; Detroit, Mich., 17, week.

GRAYSON OPERA CO.: Boston, Mass., 10, week.

GEORGE MAXWELL'S DRAMATIC CO.: Saginaw, Mich., 17, week; Pleasant, 26, 27; Middleland, 28, 29.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Rome, N. Y., 17; Watertown, 18; Oswego, 20; Syracuse, 20; Rochester, 21, 22.

HALL'S ALL THE RAGE: Indianapolis, Ind., 17, 18, 19, 20; Jacksonville, Ill., 21; Keokuk, Iowa, 22; Burlington, 24; Rock Island, Ill., 25; Davenport, Iowa, 26; Clinton, 27; Freeport, Ill., 28; Rockford, 29.

HARMAN: Springfield, O., 13; Wheeling, W. Va., 14, 15; Pittsburg, 17, week; Indianapolis, Ind., 24; Louisville, Ky., 31.

HERNDON'S OPERA HOUSE CO.: Schuylerville, N. Y., 13, 14 15; Saratoga, 17, week.

HAVERLY'S EUROPEAN MINSTRELS: Lawrence, 13; Lowell, 14; Boston, 15, week.

HAVERLY'S NEW MASTODON MINSTRELS: Houston, Tex., 13; Austin, 14, 15; St. Louis, 17, week.

HAVERLY'S STRATEGISTS: Detroit, Mich., 13, 14, 15; Ypsilanti, 17; Jackson, 18; Lansing, 19; Muskegon, 20; South Bend, 21; Fort Wayne, 22.

HAVERLY'S WIDOW BEDOTT COMEDY CO.: Washington, 10, week.

HERNE'S HEARTS OF OAK: Providence, R. I., 10, week; Springfield, Conn., 17; Hartford, 18; New Haven, 19; Bridgeport 20; Newark, N. J., 21, 22.

HI HENRY'S PREMIUM MINSTRELS: Athens, O., 13; Logan, 14; Nelsonville, 15; Middleport, 17; Pomeroy, 18; Gallipolis, 19; Pleasant Valley, W. Va., 20; Charleston, 21; Huntingdon, 22.

JAY RIAL'S UNCLE TOM'S CABIN CO.: Fostoria, O., 17; Tiffin, 18; Springfield, 19; Xenia, 20; Columbus, 21, 22; Pittsburg, 24.

JANAUSCHEK: Pittsburg, Pa., 13, 14, 15; Bradford, 17, 18; Rochester, 19, 20; Binghamton, 21; New York city, 24, week.

JOSEPH MURPHY: Buffalo, N. Y., 10, week; Cincinnati, O., 17, week; Springfield, 24; Dayton, 25; Toledo, 26; Fort Wayne, Ind., 27; Lafayette, 28; Logansport, 29; Chicago, 31, week.

JOHNSTON AND MILLER: Bolivar, Tenn., 13; Jackson, 14, 15; Cincinnati, 17, week; St. Louis, 26, week.

JOHN E. OWENS: Rome, Ga., 14; Selma, 17; Montgomery, 18, 19; Macon, 20, 21, 22

JOHN T. RAYMOND: New York city, 17, two weeks.

J. K. EMMET (FRITZ): Cincinnati, 17, one week.

J. M. HILL'S DEACON CRANKETT CO.: Jersey City, N. J., 13; Williamsburg, N. Y., 17, week.

JOHN MCCULLOUGH: Chicago, 10, week.

JOHN S. CLARKE: Buffalo, N. Y., 13, 14, 15; Albany, 17, 18; Troy, 19, 20; Rochester, 21, 22; Cleveland, O., 24, week.

KUNKEL'S NIGHTINGALE MINSTRELS: Raleigh, N. C., 10, week.

LAWRENCE BARRETT DRAMATIC COMB.: New York City, 10, week.

LINGARD'S STOLEN KISSES COMB.: Erie, Pa., 13; Dunkirk, N. Y., 14; Bradford, Pa., 15; Ithaca, 20; Syracuse, 21, 22; Oswego, 24; Utica, 25; Rome, 26; Hamilton, Ont., 28, 29; Toronto, 31, Nov. 1, 2.

LILLIPUTIAN OPERA CO.: Piqua, O., 15; Sidney 17; Wapkonetta 18; Lima 19; Findley 20; Fostorio 21; Tiffin 22; Clyde 24; Norwalk 25; Sandusky 26.

LEAVITT'S SPECIALTY CO.: Pittsburg, Pa., 10, week.

LEAVITT'S RENTZ MINSTRELS: Gloucester, Mass., 13; Salem, 14; Ipswich, 15.

LOTTA: Philadelphia, Pa., 11, three weeks.

MADISON SQUARE THEATRE CO.: Boston, 10, week.

MAX FEHRMANN'S COMB.: San Francisco, 10, three weeks.

MITCHELL'S PLEASURE PARTY: Lafayette, Ind. 13; Crawfordsville, 14; Danville, 15; Terre Haute, 17; Evansville, 18, 19; Indianapolis, 20, 21, 22; Xenia, 24; Columbus, 25, 26; Louisville, Ky., 27, 28, 29.

M. B. CURTIS' SAM'L OF POSEN COMB.: New Orleans, La., 10, week; Galveston, Tex., 17, 18; Houston, 19, 20; Austin, 21, 22; San Antonio, 24, 25; Brenham, 26, Corsicana, 27; Dallas, 28, 29.

MR. AND MRS. GEORGE S. KNIGHT: Pittston, Pa., 13; Elmira, N. Y., 14; Binghampton, 15; Windsor Theatre, N.Y., 17, week.

MARY ANDERSON: Chicago, 10, two weeks; St. Louis, 31, week.

MCINTYRE AND HEATH'S MINSTRELS: Galena, Ill., 13; Clinton, Iowa, 14; Iowa City, 15; Burlington, 17; Keokuk, 18; Muskatine, 19; Davenport, 20.

MY PARTNER (Aldrich and Parsloe): Nashua, N. H., 13; Portland, Me., 14, 15; Bangor, 17; Lewiston, 18; Saco, 19; Salem, Mass., 20.

MINER ROONEY COMB.: Buffalo, N. Y., 10, week; Pittsburg, Pa., 17, week; Wheeling, W. Va., 24, 25.

MAHN OPERA CO.: Salem, Mass., 13; Lynn, 14; Portsmouth, N. H., 15; Boston, Mass., 17, 18, 19; Providence, R. I., 20, 21; Springfield, Mass., 22; Brooklyn, 24, week.

MELVILLE COMB.: St. Louis, Mo., 10 to 15; Chicago, Ill., 17 to 22; New York City, 23, week.

NAT C. GOODWIN: Baltimore, Md., 10, week; Washington, 17, week.

NEEDLES AND PINS: Iowa City, Iowa, 13; Des Moines, 14, 15; Council Bluffs, 17; Omaha, Neb., 18; Lincoln, 19; Leavenworth, Kans., 20; Kansas City, Mo., 21, 22.

NEIL BURGESS' WIDOW BEDOTT COMEDY CO.: Manchester, N. H., 13; Concord, 14; Nashua, 15; Lowell, Mass., 17; Worcester, 18; Taunton, 19; New Bedford, 20; Fall River, 21, Providence, R. I., 22.

ONE HUNDRED WIVES: Battle Creek, Mich., 14; Jackson, 15; Adrian, 17; Ann Arbor, 18; Sandusky, O., 19; Akron, 20; Canton, 21; Altoona, Pa., 22; Harrisburg, 24; Williamsport, 25; Danville, 26.

OLD SHIPMATES COMB. (Frank Mordaunt): Cleveland, O., 10, week; Toronto, Can. 17, week.

ONLY A FARMER'S DAUGHTER (LILLIAN CLEVES): Battle Creek, Mich., 12, 13; Bay City, 14; Saginaw, 15; Flint, 17; Port Huron, 18.

OSBORNE DRAMATIC CO.: Hazleton, Pa., 20; Shenandoah, 22; Scranton, 29.

OLIVER DOUD BYRON: Fall River, Mass., 13; Taunton, 14; Gloucester, 15; North Attleboro', 17; East Attleboro', 18; Manchester, N. H., 19; Lowell, Mass., 20; Lawrence, 21; Lynn, 22.

POWERS' PARAGON CO.: Kingston, Can., 13; Ottawa, 14, 15; Montreal, 17, week; Quebec, 24, 25, 26; Montreal, 27, 28, 29.

PROF. HARTZ (MAGICIAN): Peoria, Ill., 10, week.

REMENYI'S CONCERT CO.: Marshalltown, Ia., 13; Cedar Rapids, 14.

RICE EVANGELINE CO.: Denver, Col., 10, week.

ROBSON AND CRANE: Pittsburg, Pa., 10, week; New York city, 17, four weeks.

ROSSI DRAMATIC CO.: Boston, Mass., 10, week; New York city, 17, two weeks.

ROSE EYTINGE IN FELICIA: Philadelphia, Pa., 10, week; Wilmington, Del., 17; Harrisburg, Pa., 18; Pottsville, 19; Reading, 20; Scranton, 21; Trenton, 22.

ROGERS PALMER-GRAHAM CO.: Boston, Mass., 10, week.

SPILLER'S ROOMS FOR RENT CO.: Brockton, Mass., 13; Taunton, 14; Fall River, 15.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Brooklyn, N. Y., 10, week.

THOMAS W. KEENE: Chicago, Ill., 10, week.

THE JOLLITIES: Joliet, Ill., 13; Ottawa, 14; Aurora, 15; Elgin, 16; Rockford, 18; Freeport, 19; Dubuque, Ia., 20; Davenport, 21.

TONY DENIER'S HUMPTY DUMPTY: Corsicana, Tex., 13; Waco, 14, 15; Brenham, 17; Austin, 18, 19, 20; Houston, 24, 25; Galveston, 26, 27, 28, 29; New Orleans, 30, week.

TONY PASTOR'S CO: Baltimore, Md., 10, week; Trenton, N. J., 17; Newark, 18; New Haven, Conn, 19; Springfield, Mass., 20; Worcester, 21; Pawtucket, R. I., 22; New York, 24, for season.

THE HARRISONS: Montreal, Can., 10, week; Boston, Mass., 17, week.

THE VILLAS: New Philadelphia, O., 15, 17; Canal Dover, 19, 20; Urichsville, 24, 25; Cadiz, 26, 27.

WILBUR OPERA CO.: Newark, N. J., 13, 14, 15; Philadelphia, 17, week; Chicago, Ill., 24, week.

WILLIAM STAFFORD: Frankfort, Ky., 13; Lexington, 14, 15; New Albany, Ind., 17; Owensboro', Ky., 18, 19; Evansville, Ind., 20; Vincennes, 21; Terre Haute, 22.

WILLIE EDOUIN SPARKS' COMB.: Grand Opera House, St. Louis, Mo., 9, week; Cincinnati, O., 17; Memphis, Tenn., 24, five nights.

BOSTON.

Rossi made his appearance before a Boston audience under flattering auspices, and gave a masterly impersonation of King Lear. His conception was an acceptable one, though to my mind inferior to that of Salvini's, and some of the old dramatic lights. The support included Milnes Levick, who made a splendid Edgar, acting and dressing the part with earnestness and correctness. Harry Weaver was a good Kent, reading his lines with precision and taste. Rossi also appeared as Hamlet during the latter part of the week to gratifying audiences, and was greatly pleased, although I knew it was not Hamlet that Shakespeare drew, yet I could not help admire the innovation, the dash and nonchalance imparted to this famous role. I am charmed with the colloquiality throughout. The performance is the quintessence of art. Rossi's interviews with the characters, Ophelia in particular, is a well considered piece of acting, and his delivery of the speech at the close of act second is full of beauties. In the closet scene we have some powerful acting, and the business with his mother, although melodramatic, is most suggestive. We have some new business in the last act, the duel with Laertes and the killing of King Claudius. Rossi takes him by the throat, and throws the poison in his mouth by force. It is full of interest, although melodramatic; and although an innovation upon the traditional Hamlet, it is deserving of the warmest commendation. No better Claudius has been seen in Boston than that of Milnes Levick—a perfect performance in every respect. Harry Weaver was a good Polonius. The costumes in Lear and Hamlet were very bad—not in harmony with the period or the play. This week, Romeo and Juliet and Othello.

Patience is crowding the Museum every night. Everybody is delighted with the performance and the company. Sadie Martinot and Messrs. Wilson, Howorth and Mason are the favorites. Saturday The Colonel. No higher tribute could be paid to a play and the company engaged in it than the large audiences that greeted the reproduction of Hazel Kirke at the Park Theatre last week. Hazel Kirke is by no means an artistic or well-constructed drama, but it contains a strong element of emotional domestic interest, which has secured for it general favor, in spite of its defects, and it is now one of the most popular plays before the public. The best acting is done by that old sterling actor, C. N. Couldock, as Dunston Kirke. He is an actor who plays upon the feelings of his audience, and realism throughout is one of his great aims. His very looks contribute to the completeness of the success that has followed him. Who can ever forget his Luke Fielding and Peter Probity?—characters in which he has never been excelled; and now Dunston Kirke can be added to the list as one of his great successes. Frazer Coulter, who has made marked progress in his profession in the past year, is now the Lord Travers, and gives a fine artistic piece of acting, being especially good in Act II. W. B. Cahill makes a good Barney. C. N. Bowser made a capital Pittacus Green. Effie Ellsler renewed her former success as the heroine. The performance, as a whole, gave universal satisfaction. This is the last week of Hazel Kirke, and the business is sure to be as good as upon its first performance. Lawrence Barrett 17th.

John Stevens in his play of the Unknown succeeded in drawing remunerative audiences at the Windsor Theatre. The play is well known in this city and is quite popular. Mr. Stevens, Lottie Church and W. H. Bailey were the favorites in the cast. This week Grayson Opera company in The Mascotte. Last week an excellent variety bill was given to large business. This week the old-time favorite, Joseph Proctor, appears as Nick of the Woods, supported by a good company; also a variety bill is offered, T. M. Hengler being the principal performer.

The Boylston Museum opened under most auspicious circumstances last week, the little place being crowded at every performance. This week a capital variety performance is given.

Items: Joe Jefferson will play Rip Van Winkle during his engagement at the Globe Theatre, and not Bob Acres, as has been reported.—Mr. and Mrs. Eric Bayley, who have been here some weeks, will appear in The Colonel at the Museum on Saturday night next.—Madame Charlotte Varian Hoffman, wife of Edward Hoffman, the pianist, is at present residing in Boston, giving instructions in music.—Madame Madeline Schiller has also arrived in this city, and will give recitals during the winter.—Jennie Kimball, the mother of Little Corinne, was here last week, and reports business very large throughout New England.—W. J. Stanton has joined the Mascotte company at the Gaiety.—Manager Stetson has been in the city for the past week, but will go to New York the latter part of this.—Dion Boucicault's engagement at the Boston Museum will be for ten weeks.—Manager Mapleson writes to a friend that Annie Cary *will* be a member of his company this season.—Anna Guenther, a Boston favorite, is assuming the role of Prince Frederick (Mascotte) at the Gaiety.—Mark Wolt's play of Our Company will probably be seen in Boston at one of the principal theatres. W. E. Taylor, leader of the orchestra with the Norcross company, will shortly join the Hess company.—John E. Ince has made a great hit as the French reporter in Michael Strogoff at the Boston Theatre.—George Riddle will appear at the Globe in January, in the famous Greek play of Sophocles, supported by Georgie Cayvan.—Alice Carle, formerly of the Boston Museum, is a leading contralto at one of the principal churches in this city.

CHICAGO.

The week opened with John McCullough at Haverly's in King Lear. He gave us the best portrayal we have had for years. He seems lost in the part, and one has to keep recalling the fact that McCullough is playing it. The tragedian tells me it is his ambition to be great in this one role above all others, and by the careful study he has given it I predict a New York success. The company supporting is brought out strongly in this play. Mr. Collier as Edgar, and Miss Kate Forsythe as Cordelia, were careful in the delineation of those trying characters. John Lane and H. A. Langdon were good. The third evening, as well as the fourth, were devoted to Hamlet. In this Mr. McCullough cannot be classed as a success, nor can I comprehend his overwhelming desire to play it. Wednesday matinee Ingomar was given. Mr. McCullough invested the part with all its barbarian ferocity. As Parthenia, Miss Forsyth had an opportunity to display her fine dramatic powers, which she did to advantage. J. H. Shewell was successful as Polydor. The fifth evening Richard III. was given. The tragedian's conception seems to be in consonance with the accepted idea, and the piece was well produced. The week has seen Haverly's crowded, and McCullough is proud of his success.

At Hooley's Thomas W. Keene has come before us for the third time; but, let me whisper it, with lessened draught power. I much fear that this meteor will fade before New York has ever a chance to wield the scalpel of criticism. He burst upon us with a flash last year, and in so many roles that one would fancy a prodigy had come to light. We have carefully watched his work, hoping to see from that crude mass a brilliant light evolve, but strange to say we have watched in vain. Monday and Tuesday evenings we saw Keene give the worst Richelieu ever produced in the West; his ranting colloquies were a charm to the gods, but finer ears failed to appreciate them. Mr. Keene has undoubtedly a fine conception of Hamlet, but his reading marred many of its beauties. Richard III followed on Friday and Saturday nights, but the performance was not altogether satisfactory. Macbeth on Sunday seemed more acceptable, and shows evidence of longer study on the part of the tragedian. The company supporting is positively below criticism. The audiences have been fair.

The Union Square company, for its seventh week, gave us Cazauran's French Flats. This farcical comedy has enjoyed some success, though there is but little merit in it. The excellent company gave it a meritorious interpretation, and probably saved it.

Crowded houses have been the rule at the Olympic Theatre to witness the performance of Gulick's comedy company in Furnished Rooms. There is absolutely no literary merit to this little sketch, but it is just a farcical porridge that the Olympic patrons like The company have one or two people worthy of notice. Patti Rosa, with her singing, is the leading light of the farce.

The Academy of Music the past week has had its usual good patronage. The drama, California Through Death Valley, seemed to please.

The Lyceum has been doing well during the week. The bill, a good variety one, met with favor.

The Criterion Theatre has been filled nightly, also a variety performance, with Ben Cotton, his wife and little daughter, Idaline, in True Devotion. The play affords scope for Ben and the little girl to do their specialties.

Items: Den Thompson has finished his two weeks of Josh Whitcomb at McVicker's to an immense business. The popularity of this play continues. After fourteen engagements in this city, it seems destined to live a long time yet.—After an experiment in management of two weeks for Emma Abbott George Armstrong, the city editor of the *Inter Ocean*, was requested by the osculatory Emma to resign. Sorrowfully he returned to this city, and is once more at his desk.—The Press Club annual benefit performance, the second, occurs Tuesday evening, 11th. John McCullough, T. W. Keene, Mary Anderson, Margaret Mather, Charles Thorne, Messrs. Parselle, Stoddart and DeBelleville will all take part in the entertainment. It will be a substantial affair.—R. M. Hooley tells me his Birds of a Feather company has been losing money right from the start, and he has disbanded it.—Bartley Campbell is resting in this city. He has no particular work on hand at present.—Hon. Louis Wingfield, an author who is better known on the other side of the water, is here now. One of his plays is to be produced by John McCullough.—Margaret Mather, the new star of J. M. Hill, gave a private reading to the press Thursday last. She did the balcony scene and the potion scene from Romeo and Juliet, and the curse scene from Leah. She gave these selections finely, considering her trying position. She is a young lady of twenty years years (certificate produced), quite petite, well formed, powerful voice, pleasant face, graceful action. Mr. Hill may not have a paragon, but he has a lady of talent, who will some day shine on the dramatic stage. Mr. Hill assures me that she shall have the best company the country can afford. Miss Mather will make her debut at McVicker's Theatre Aug. 28, 1882. Her repertoire will consist of Juliet, Rosalind, Leah and Imogen.—Only a Farmer's Daughter will be produced at Hooley's in January.—Manager Emmett, of the Academy of Music, gave the gross receipts of Saturday last to the Michigan sufferers. It was the anniversary of our fire of Oct. 8, '71.—Rochelle, the tragedienne, says she will soon appear in Evadne, Parthenia, and other roles.—Lew Collins, of Collins Brothers, song and dance artists, is lying at the point of death with consumption, at 215½ West Lake street, this city. Any of his many friends can write to that address.—Georgia Woodthorpe's new piece, Dash, will be produced at the Academy 24th.—Etta McCormick, of Cleveland, is here engaging a company to play the Two Orphans.—Mary Anderson will soon produce La Fille de Roland at McVicker's for the first time.

PHILADELPHIA.

The dramatic success of the season is the Princess of Bagdad at the Chestnut. It is remarkable in its construction. From the first line almost the interest is gradually worked up until the climax is reached in the last act. There is no waste of words. Every character is well defined. Each contributes to the plot. There is a series of surprises throughout the play, but they are led up to with remarkable skill and ingenuity, and the gradual development of the plot, with no superfluous padding to draw a smile, is something refreshing. There is every element of success about this French drama. It is interesting, it is decidedly emotional, and love, anger and jealousy are its main ingredients. Miss Glover has made a very forcible character of Lionette, the insulted wife, who is brought to her senses just upon the threshold of taking a false step by the reawakened love for her child. It is a remarkable performance that she gives, and indeed the entire cast is an excellent one. This is the second week of the Princess of Bagdad, and Manager Morley has made a great hit.

Although the amusement programme for the present week is a varied one, there is nothing startling about it, and with the exception of the Princess of Bagdad at the Chestnut, nothing very new or fresh. Mr. Goodwin's two theatres have what will undoubtedly prove paying attractions. Mahn's Opera company at the Opera House didn't do much last week, but little Lotta opened a three weeks' engagement on Monday night, and she is a great favorite here. Zip and La Cigale will be given this week, Musette next week, and this will be followed by Lotta's new play, Bob. At the Walnut Rose Eytinge opened on Monday in Felicia.

The Comley-Barton troupe played to good houses at the Arch last week in Olivette. Their Olivette is the liveliest representation of the opera seen here, and evidently takes with the people. This rollicking, go-as-you-please company began the present week with Madame Favart.

Saratoga was given at the Eighth Street Theatre on Monday and will be repeated Thursday. The balance of the week Charles Stanley will play Lord Dundreary. He has played the part before, and it is not to be laughed at. It is the popular idea that Dundreary died with Sothern. To a great degree the idea is a correct one. Dundreary was solely Sothern's creation, and no actor can hope to fill his place. Still Mr. Stanley has followed so closely in his footsteps that, as an imitation of Sothern, it is excellent.

This is the third week of The World at the Lyceum, with E. F. Thorne, Frank O. Rose, Samuel H. Hemple, Edwin Varry, Miss Lillian Spencer and Miss Mabel Rossmore in the cast. Little Harry Woodruff takes the part of Ned in a very intelligent manner. He is a bright little boy, and there is a future for him.

Items: Last week was a poor week at most of the theatres.—Gough lectures at the Academy on Thursday night upon "Habit."—The National Theatre has a most excellent variety bill this week.—Barney McAuley follows Rose Eytinge at the Walnut.—The Princess of Bagdad is announced until further notice at the Chestnut.—The two minstrel shows are drawing large houses. The little Arch street place had over 1400 people packed into it on Saturday. At Carncross' place there is a good hit upon the weather prophets. A sudden fall of 800 degrees in the temperature makes lots of fun.—A concert by the Kellogg troupe was the attraction in the Star course of lectures on Tuesday night.—Eve, the saleslady, is to be produced at the Eighth Street Theatre shortly. It is an old blood-and-thunder New York sensation of several years ago.—The Mascotte will be revived at the Arch next week by the Wilbur Opera company.—The Strogoff company went to Lancaster on Friday night and played to an immense house. A railroad accident the next morning prevented the return of the company in time for the farewell matinee on Saturday. Strogoff was a paying attraction.—Tony Pastor didn't do as well as usual, financially, at the Walnut last week.

SAN FRANCISCO.

Baldwin's Theatre (Thomas Maguire, manager): On Monday evening, 31, a four act play entitled Priuli, the Italian, adapted expressly for Mr. M. V. Lingham, from Tom Taylor's play of Retribution, was produced at this theatre for the first time. Owing to the severe illness of Mr. Lingham, Joseph R. Grismer acted in his stead. The play is weak in construction and finish, and a general reconstruction would not impair it in the least. Notwithstanding the barrenness of the character of Count Priuli, Mr. Grismer, through a finesse of conception, imparted strength to it, and won the deserved recognition of the audience. Jeffreys Lewis, who appeared in the role of Lady Clara Beaufort, acquitted herself with intelligence, good taste and true dramatic feeling. Her performance was eminently satisfactory. Mr. Jennings, as Lord Morleigh, acted with his usual ability. The rest of the cast deserve no special mention.

Bush Street Theatre (Chas. E. Locke, proprietor): Uncle Isaac continues to be played here by the Max Fehrmann company to fair houses. It will be withdrawn at the end of this week.

Tivoli Gardens (Kreling Brothers, proprietors): Crown Diamonds received its last performance 3d, and will be followed by Lurline, with grand spectacular effects, and T. Wilmot Eckhart and Ethel Lynton in the leading roles.

Winter Garden (Stahl and Maack, proprietors): La Grande Duchesse is the attraction here. Louise Lester is now the prima donna.

Items: W. E. Sheridan, with J. P. Howe as business manager, opens in Virginia City, Nev., 10th. Upon the conclusion of his engagement there he will return to this city. It is his intention to then give us his idea of King Lear, a character to which he has devoted much study. He will produce the play according to Shakespeare's original version, and will be assisted by Nellie Holbrook as Goneril.—The lease of the California Theatre has been given up by Asa Field and J. T. Maguire.—Alice Dunning Lingard opens in Frou Frou at Baldwin's on the 10th. She has no intention of going to Australia.—Alice Oates has not yet decided to organize a comic opera company in this city.—Madame Fabbri has indefinitely postponed her season of grand opera, owing to her inability to induce Mlle. Bellini to join the company.—The E. T. Stetson company will play at San Jose until 8th, and on 10th will open for one week at Sacramento. They then go to Oregon, Washington Territory and British Columbia.—Joseffy opens at the Bush Street Theatre 10th.—M. A. Kennedy has retired from the management of the Winter Garden.—Clay M. Green's play of Chispa will probably be produced at the Baldwin in a short time.—Theatrical business is looking up.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): Milton Nobles and company in his new play of Interviews commenced a week's engagement at this house 2d. With some judicious pruning, and possibly the omission of the entire second act, this play will undoubtedly prove a popular success. It is now too long, and the act alluded to seems to be entirely unnecessary, as it does not affect the plot or action of the play in the least. The leading character is admirably suited to Mr. Noble's style, and he makes a decided hit in it. Ida Lewis and Alonzo Schwartz render admirable support to the star. The company is altogether a good

one. Next week, Frederick Paulding in his play of Salviati, the Silent Man.

St. Charles Theatre (David Bidwell, manager): Haverly's New Mastodon Minstrels opened the Old Drury to a packed house 2d. The troupe is somewhat better than last year, and has drawn large audiences throughout the week. Tuesday night Frank Cushman was treated to a surprise during the olio by being presented with a handsome gold-headed cane from Manager Mack. Next week, M. B. Curtis in Sam'l of Posen.

Items: The Grand Opera House opens with B., W., P. and W. Minstrels 16th.—J. B. McCormack, manager of Pauding, is in town preparing for the arrival of his star.—Edwin Harley, of Haverly's Minstrels, heard on his arrival here (Sunday) of the death of his little child.—Frank Cushman severs his connection with the minstrels here this week, in order to join the original Mastodons, taking the place left vacant by the withdrawal of Billy Emerson.—The season at all lakeside resorts have closed.—Forepaugh's Circus is billed here for 8th.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The artistic revival of The Rivals, with Joe Jefferson in his masterly delineation of Bob Acres, has during the past week drawn a series of audiences limited only by the confines of the theatre. His support includes such sterling people as Mrs. John Drew, Rose Wood, Frederic Robinson and Mark Pendleton. Rip Van Winkle constituted the bill 7th and 8th, with no abatement in the attendance During the week beginning 10th J. M. Hill's All the Rage combination will hold the boards, followed by J. K. Emmet, 17th, in Fritz.

Robinson's Opera House (R. E. J. Miles, manager): Sensational to the last degree, The World has filled the house to repletion nightly, despite adverse criticism from the local press. The play itself, aside from its wonderful mechanical effects, has nothing whatever to recommend it. The dialogue, evidently intended for the heroic, is trashy, and in a number of instances but sheer nonsense. To Roland Reed, as Mo Jewell, and Harry Crisp, as Sir Clement Huntingford, can safely be accredited earnest efforts to redeem utterly thankless roles from dire failures. Helen Tracy's impersonation of the heroine, May Blythe, stamped the lady as a thorough artist. The World will be presented nightly during the present week, and if the "Fool Killer" does not strike Cincinnati in the meantime the party will revisit us during January, 1882, and repeat the dose. Willie Edouin's Sparks underlined for week of 17th.

Heuck's Opera House (James Collins, manager): W. C. Mitchell's Pleasure Party presented Our Goblins to a profitable attendance throughout the past week. The play has been visibly improved in many respects. Frank Wilson is gradually developing into an excellent low comedian. Emma Carson's vocal efforts were warmly encored. The present week will be filled out by Hyde and Behman's combination. Joseph Murphy underlined for 17th.

Coliseum Opera House (James A. Douglas, manager): Business has been fully up to the average. During the present week the bill of fare will be made up principally of the sensational in the shape of a two act drama entitled The Pirate's Legacy with blood and thunder *ad libitum*.

Vine Street Opera House (Thos. E. Snelbaker, manager): Business has been phenomenally large at this house.

Items: Seats which, under ordinary circumstances, could be obtained for one dollar each, have, in the hands of speculators, during the past week, at Robinson's, realized as high as $2.50, and, to the disgrace of the local authorities be it said, the police were powerless to prevent the imposition.—James Collins, manager of Heuck's, has returned from a business trip to the East.—John Robinson's son, Frank, who is on the road with the circus, is dangerously ill.—Manager Miles left for New York City 8th.—James Dickson, of the firm of Brooks and Dickson, is here directing the stage business of The World at Robinson's in person.—The International Students, formerly the Spanish, and more latterly the Roman Students, are concertizing at the Highland House, with genial John Pierrepoint in charge of the box-office.—Nat Homer, formerly manager and part proprietor of the Original Big Four Minstrels, has left this city for San Francisco, to assume the business management of Baron Seeman, the magician. Nat is a brother in-law of Billy Emerson, and the probabilities are that he will soon join forces with the latter in the minstrelsy venture contemplated by Emerson in that city.

BROOKLYN.

Park Theatre, (Col. H. E. Sinn, manager): Sol Smith Russell is the attraction for the present week in Edgewood Folks. Next week Mahn's Opera company.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Lester Wallack and company hold the boards at this house in Ours and My Awful Dad, and as a matter of course our best Brooklyn audiences are present. Next week, Hazel Kirke.

Academy of Music (David Taylor, lessee): Patience, Wednesday afternoon, by the Standard Theatre company, N. Y. Madame Geistinger and company will give three performances Friday night, Saturday afternoon and evening.

Standard Theatre (Hyde and Behman, managers): Two thousand dollars have been expended on this house and produced a complete change in appearance inside and out. It was formerly opened to the public on Monday night last by Nick Roberts' Humpty Dumpty troupe.

Hyde and Behman's Theatre (Hyde and Behman, managers): Frank I. Frayne's combination is playing to excellent business.

Bunnell's New Museum (G. B. Bunnell, manager): The inauguration of the new museum took place 10th inst. Two performances a day are given.

Items: Theodore Thomas will conduct the Philharmonic rehearsals and concerts this season.

BALTIMORE.

Holliday Street Theatre (Jno. W. Albaugh, manager): As is generally the case whenever J. K. Emmett appears here, there was "standing room only," that delight of the manager's heart, displayed in the lobby every night. By actual count 2600 people were present on Monday night. At least 300 were turned away. Fritz was in excellent voice, and sang and acted with all of his old delicacy and taste. The play itself, Fritz in Ireland, has been somewhat changed for the better. Next week, Nat Goodwin and Eliza Weathersby. Kiralfy's Michel Strogoff 17th.

Academy of Music (Samuel W. Forth, manager): The Union Square success, Felicia, was produced during the week by a good company, with Rose Eytinge in the title role, and her powerful acting produced its most thrilling effect. Miss Eytinge was repeatedly recalled. Horace Vinton, as Cassagnac, played the man of the world with gentlemanly force and dignity. Frank Roberts, as Captain John, and Mr. Loring, as Ferri, were quite acceptable. The Dolores of Georgie Knowlton was simple, girlish and natural. Closed next week.

Ford's Opera House (John T. Ford, proprietor): C. B. Bishop returned to his old home and opened for the week in the Widow Bedott. He was welcomed by a big house, and the expansive smile with which he acknowledged the compliment, told of inward delight and satisfaction. Sol Smith played Elder Smiffles with much humor, and George Farren was acceptable as Tim Crane. The balance of the company was good. Next week, Tony Pastor. La Mascotte 17th.

Monumental Theatre (Ad. Kernan, manager): The performance given by Leavitt's Specialty company was in every respect first class. Thus far Manager Kernan has given most excellent attractions. Next week, Rentz-Santley Burlesque company.

Front Street Theatre (Dan. A. Kelly, manager): There was a very good programme presented this week, and fair audiences were present to enjoy it. George W. Thompson made his first appearance this season in his sensational drama, Yacup. Mr. Thompson is a German comedian of ability, and his impersonation of Yacup was excellent. Next week, Adelina Gasperina in Meg.

ALABAMA.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Haverly's New Mastodons 1st to large audience; performance first-class in every particular.

Item: Mr. Wright of the Mastodons reports having drawn crowded houses all through the South.

TALLADEGA.

City Hall: Booked: Milton Nobles 14th; John E. Owens 15th.

Item: THE MIRROR is on file at the Frank Cohn News company, where professionals are always welcome.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Emelie Melville Opera company closed a very successful engagement of five nights 1st to uniformly fair business. The company is a superb one and will astonish the Eastern people. Mr. Blanchet deserves great credit for the excellent judgment he has shown in the selection of his company, the ladies and gentlemen all being first class in their respective lines and all young and handsome. Fannie Louise Buckingham commenced a week 3d in Mazeppa to a good business. Booked: Rice's Evangeline 10th, Needles and Pins 24th, Concert company 31.

Palace Theatre (Edward Chase, proprietor): The usual variety performance to good business.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): Rice's Evangeline company 3d to big house; company good, and the opera was well rendered.

Items: The treasurer of the Comique disappeared with about $500 of the proprietor's funds on the 2d. The Comique is no more.—Manager Stanley, of the Evangeline party, talks of building a fine opera house at Pueblo, Col., and making a circuit of Denver, Leadville and Pueblo.—The Evangeline party all complain of severe pains in chest caused by the extreme thinness of the air.—It is conceded by all companies that Leadville is the best show town in the West, not excepting Denver.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Oliver Doud Byron played to a top-heavy house 4th. The Wilbur company gave The Mascotte to a delighted audience 5th. The Two Orphans, with Pauline Markham as Louise, 6th; performance only fair. Led Astray 8th by the Emily Jordon Thorne troupe; excellent performance; deserved better patronage. The Renolds Cary Concert company failed to appear 10th owing to the illness of Miss Cary. Booked: Fun on the Bristol, 12th; Carreno-Donaldi Concert company, 19th.

DANBURY.

Opera House (J. P. Taylor, manager): Oliver Doud Byron to very large house 3d. Jarvis and Clark's Fifth Avenue company 5th, 6th, 7th and 8th, Fair week; good business the entire week.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The Wilbur Comic Opera company gave us our first representation of The Mascotte 8th. A shower coming up prevented their having a full house, but a repetition of the opera will fill the Opera House to repletion. This week Fun on the Bristol, Mahn's company in Boccaccio, and the Boston Ideals in The Mascotte.

American Theatre (W. S. Ross, manager): The specialty company for the past week have been above the average. This week Rightmeyer's drama of the Two Wanderers is to be produced.

MERIDEN.

Wilcox Opera House (F. H. Delevan, manager): Mrs. G. C. Howard's Uncle Tom's Cabin to a small house 3d; Wilbur Opera company in Mascotte 6th to $300; Oliver Doud Byron in Ten Thousand Miles Away 7th; a poor show to a poor house. Pinafore (local talent) to a good audience 8th. Coming: Barney McAuley 10th; Connie Soogah 12th; Boston Ideals in the Mascotte 14th.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Jennie Lee cancelled 3d on short notice. The Deacon Crankett company 4th and 5th to fair business. Galley Slave 6th, with Maude Granger and Gussie De Forrest, was well played and handsomely mounted. Legion of Honor 7th and 8th went off smoothly to good house. Booked: Mahn Opera company, 10th and 11th; Boston Ideals, 12th and 13th; Connie Soogah, 14th and 15th.

New Haven Opera House (John H. Near, proprietor): Oliver Doud Byron, in Across the Continent, 8th, to good business. Booked: Cary Concert company, 11th; Howarth's Hibernian, 12th and 13th; Fun on the Bristol, 14th and 15th; Hearts of Oak, 19th; Carreno-Donaldi Concert company, 20th; the O'Grady's 23d and 24th.

Grand Opera House (Clark Peek, proprietor): Victoria Loftus' company failed to appear 7th or make any explanation. Report comes from other towns of the same proceedings. One Hundred Years Ago company ask for postponement, promising to come perhaps one hundred years hence; they were booked for 11th and 12th. Booked: Madison Square company, in Esmeralda, 13th, 14th and 15th. John B. Gough, 17th; John A. Stevens, 18th; Tony Pastor, 19th; Grayson Opera company, 21st and 22d.

American Theatre (W. S. Ross, manager: Rightmeyer's Comedy company and a good variety bill have been the attractions this week. Business is given as satisfactory.

Items: When Byron's company was in New Britain, Salome Montei spilled a bottle of ink on the hotel carpet. A Mr. Burt, who manages the Opera House and hotel, wanted a new carpet, while Miss Salome only wanted to pay for the damage done. At Meriden a bill of $2.50 was presented as the lady was going on the stage and then withdrawn, but in New Haven a sheriff and two constables attempted to collect $20 or attach the body and property. Rumor says they found an apron; at any rate, they got no money, and Byron is going to fight it out.—Competition is making business here simply frightful.

GEORGIA.

ATHENS.

Deupree Opera House (W. H. Jones, manager): Booked: Leavitt's Gigantean Minstrels 15th.

Item: Forepaugh's Circus 27th.

ATLANTA.

De Give's Opera House (L. De Give, manager): The International Cotton Exposition was formally opened, with imposing ceremonies, 5th. A superb rendition of the Hallelujah chorus, sung by one hundred voices, under direction of Prof. C. M. Cady, contributed largely to the exercises of the day. Although the buildings were not thoroughly completed, still the city is crowded with visitors from all sections, and will so continue for three months to come, giving ample chance to managers of the profession for a good harvest during the Exposition. Good troupes will not fail to draw well. The first one to set the ball in motion was M. B. Curtis' Sam'l of Posen company, playing a successful engagement 3d, 4th and 5th (matinee) to good-paying houses. C. E. Verner's Dramatic company, in Eviction, 6th, 7th and 8th, with matinee, to fair business. John E. Owens billed 10th, four nights, with matinee 13th.

Item: Coup's Circus comes 22d.

AUGUSTA.

Augusta Opera House (N. K. Butler, Jr., manager): Hoey and Hardie combination in Child of the State, 5th, to a first-class house; company and performance excellent. The costumes and scenery of their new play, The Constables, by D'Enery, adopted by Mr. Hoey, have arrived, and the piece will be played at New Orleans.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Verner's Eviction troupe to a very small house. Taken altogether, the piece displays vulgarities which we believe are not to be found in Irish peasant life, and which tend rather to lower than raise the stranger's estimate of the Irish national character. M. B. Curtis' Sam'l of Posen followed to a full house. Frank Small is Mr. Curtis' press agent. Frederick Paulding comes 20th.

ROME.

Nevin Opera House (M. A. Nevin, manager): M. B. Curtis in Sam'l of Posen, 1st, to big business. The play was cut by the troupe for unknown reasons, as the house was an unusually large one. Johnston and Miller's Opera company 3d and 4th, to fair houses. Booked: John E. Owens, 14th. Coup's Circus, 25th.

ILLINOIS.

BELLEVILLE.

Academy of Music (F. Weber Benton, manager): No amusements lately. The Jollities billed 10th; Schuyler Colfax, with lectures on "Abraham Lincoln" and "Odd Fellowship," 11th; Marie Prescott 13th.

City Park: Big Four Minstrels Sept. 25 to a poor house. Badly advertised.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Frank Mordaunt, in Old Shipmates, 1st to a small house. Needles and Pins 4th to a good house.

Durley Hall (Tillotson and Fell, managers): Fay Templeton, in The Mascotte, 7th to a large house. Booked: Fred. B. Ward 14th and 15th.

JOLIET.

Opera House (E. S. Barney, manager): Needles and Pins 5th to good house. Fay Templeton Opera company 6th in The Mascotte. The attendance was not large, but quite fashionable. Anthony and Ellis' Uncle Tommers, 12th; Jollities, 13th.

FREEPORT.

Wilcoxon's Opera House: Anthony and Ellis' Uncle Tom 5th to fair business. Billed: Needles and Pins 10th.

PEORIA.

Rouses Opera House (F. E. Piper, manager): Frederick Ward appeared in Macbeth, supported by Marion Clifton as Lady Macbeth 2d; attendance good. Coming: Big Four Minstrels 25th; Hartz, the magician 10th, one week; Jollities Nov. 2.

Item: Gable's Adelphi Theatre has done good business during past week, with an entirely new troupe.

STERLING.

Academy of Music (Eugene Scates, manager): Coming: Anthony and Ellis' Uncle Tom 18th; Burnham's Electric Light company 26th and 27th.

Wallace Opera House (Ham. Wallace, manager); Booked: Field and Co.'s Uncle Tom company Nov. 26.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Hill's All the Rage company 1st to light business. Hartz, magician, week of 3d, to fair houses. Booked: The Jollities 11th; Fred. B. Ward 12th; Den Thompson 15th.

Adelphi Theatre (W. H. Laird, proprietor): Business for the week has been good. The performance is quite meritorious.

INDIANA.

FORT WAYNE.

Academy of Music (John Scott, manager): A splendid audience greeted the first presentation here of Dreams by the Edouin Sparks company, 3d. Collier's superb company presented The Banker's Daughter to the best audience of the season, 4th. Booked: Mary Anderson in Ingomar, 8th. Reserved sale first day the sheet opened, $350; close of second day, $535; Mitchell's Pleasure Party in Our Goblins, 11th.

Items: Brooks and Dickson and C. J. Whitney, of Detroit, have, within the past week, made offers to the Masonic Temple Association to complete the building, and to take a long lease of it for dramatic purposes.

INDIANAPOLIS.

English Opera House (Will. E. English, manager): Rial's Uncle Tom's Cabin party the forepart of the week to very large business. Booked: Gardner's Legion of Honor week of 10th.

Dickson's Grand Opera House (J. B. and G. A. Dickson, managers): Vokes family 3d, 4th and 5th to fair business. The balance of the week was filled by Edouin's Sparks to fair business.

Zoo Theatre (N. B. Shimer, manager): The past week has yielded an exceptionally strong variety party.

NEW ALBANY.

New Albany Opera House (J. Harbenson, agent): B., W., P. and W.'s Minstrels 6th to a large and well pleased audience. Booked: Child of State 17th.

PERU.

Concord Theatre (L. M. Clark, manager): Lew Johnson's Laugh Makers 7th, to a fair audience. Coming: Kate Glassford and company 14th and 15th.

RICHMOND.

Phillips' Opera House (N. L. C. Watts, manager): Willie Edouin's Dreams 4th proved an enjoyable treat. Charlotte Thompson, supported by Joe Wheelock, 6th, in the newly-revised Planter's Wife; business poor. Mr. Stafford climaxed the week's business 7th with a $30 house. Mr. Stafford's performance is quite creditable. The play Against His Will is not a drawing one. The Pleasure Party are handsomely billed for 10th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Hyde and Behman's company gave a fair performance 6th to a large audience. The Vokes family 7th to a large audience. Booked: Charlotte Thompson 12th.

IOWA.

BURLINGTON.

Union Hall (R. M. Washburn, manager): Frederick Ward in Virginius 5th, to a fair audience. His success is assured, and he bids fair to be at the head of his profession.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): Buffalo Bill 3d to a jammed house in The Prairie Waif; performance of the blood and thunder order. Remenyi Concert company billed for the 8th. Booked: Fifth Avenue company, 17th; Fay Templeton company, 27th; Rice's Evangeline company, 31st.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Buffalo Bill 1st to full house; McIntyre and Heath's Minstrels 6th and 7th to good business. Booked: Lucretia Borgia, by home company, 26th.

Academy of Music (Wm. Foster, manager): Tank Kee, the Chinese lecturer, holds the boards at this house this week. Booked: Remenyi 11th; Needles and Pins 14th and 15th; Alvin Joslin 26th.

IOWA CITY.

Opera House (John Coldren, manager): Dr. Chas. Slade, a spirit medium, in a number of interesting tests to a good house. Booked: Remenyi 18th.

SIOUX CITY.

Academy of Music (W. H. Grady, lessee): Oakes Brothers' Concert company showed here 3d, to good house; Burnham Electric company have cancelled dates of 11th and 12th. Coming: Harry Weber, 24th and 25th; Den Thompson, 27th; Rice's Evangeline company, Nov. 1 and 2.

Items: John H. Oakes was married 2d, at Lemars, to Miss Alice Keith. The bride was presented with $500 from each of the brothers, while her brother in law, S. Burt Oakes, gave her a handsome gold watch and chain.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Remenyi Concert company 6th to a large and select audience. Booked: Buffalo Bill 8th; Big Four Minstrels 17th; Needles and Pins 19th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): B., W., P. and W. Minstrels packed this house two nights, commencing 3d, and gave much satisfaction. The Hess Acme Opera company closed a very successful engagement in Olivette and La Mascotte 8th; Charlotte Thompson in the Planter's Wife 13th; Joseph Jefferson opens for three nights 20th.

Opera House (John T. Macauley, manager): Cinderilla by home talent will begin a week 10th.

Buckingham Theatre (J. H. Whallen, manager): A strong variety bill past week drew large audiences. This week, May Fisk's combination.

Metropolitan Theatre (Edwin Fox, manager): After a paying week's business had been done this house came to a wind-up with the Saturday's performance. The treasurer, "One Goodnow," was acting quite mysterious, and the idea gained ground that he was arranging to depart for a more salubrious clime, so several performers and creditors got out bail writs, and had the gentleman jailed. What the result will be is yet a mystery.

MAINE.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Baird's New Orleans Minstrels 4th to a large audience, although after the five minstrel troupes that we have had of late this was hardly up to the average, still it was satisfactory. Neil Burgess, in Widow Bedott, gave a single performance 6th to a large house. Booked: Aldrich and Parsloe, 14th and 15th; Mahn's Opera company, 17th, 18th and 19th.

City Hall: The Ideal Opera company gave The Mascotte to a packed house 3d. The production musically was perfect, the costumes elegant and the acting good. Booked: Kellogg Concert company, 20th.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): Little Corinne and company in the Mascotte 5th to a fair audience. Col. Robinson's combination to fair house. Helen Grayson's Mascotte company gave satisfaction 7th to a small audience; company a good one.

FITCHBURG.

City Hall: One Hundred Years Ago company 28th, to a very poor house. Company and play very queer. Victoria Loftus' British Blondes 5th. Fair show to a fair house. Booked: John A. Stevens, 10th.

HAVERHILL.

The Boston Opera company advertised 5th; failed to appear. Coming: Col. Robinson's Humpty Dumpty 10th; Aldrich and Parsloe 11th; Rentz Minstrels 12th; Corinne Opera company 14th; Hazel Kirke with Georgia Cayvan 17th.

LOWELL.

Huntington Hall: The Ideal Opera company in Olivette to a large house; Haverly's Mastodon Minstrels 14th.

Music Hall (Simons and Emery, lessees): The Eileen Oge combination gave a performance 6th to a small house. Jay Humpty Dumpty 8th to good business. Partner 10th; Mme. Rentz Minstrels 11th; Oliver Doud Byron 17th; Hazel Kirke 18th.

LYNN.

Music Hall: Aldrich and Parsloe, 8th, in My Partner, to good business. Booked: Eileen Oge, 10th; Haverly's Minstrels, 11th; Cary Concert company, 12th; Boston Museum company in Patience, 18th; Kellogg Concert company, 21st; Fannie Davenport, 24th. Hazel Kirke, The Professor, The World and Michael Strogoff are also booked later.

TAUNTON.

Music Hall (A. B. White, proprietor): B. McAuley in A Messenger from Jarvis Section to a fair house 4th; Aldrich and Parsloe in My Partner to a good house 6th; Boston Ideals in The Mascotte to a large audience 8th. Billed: Madison Square company in Hazel Kirke 10th; Oliver Doud Byron 14th.

WALTHAM.

Music Hall (R. B. Foster, manager): A large audience greeted Neil Burgess in Widow Bedott 3d. Booked: Boston Museum company in Patience 15th.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Fun on the Bristol 3d to good house. Grayson Opera company 4th and 5th to poor business. Aldrich and Parsloe in My Partner 7th to good business. Booked: Callender's Minstrels 10th; John A. Stevens' Parsloe Slave 11th; Baird's New Orleans Minstrels 15th; Galley Slave 19th; Hopkins' Troubadours 20th; Tony Pastor 21st.

Mechanics Hall (W. A. Smith, secretary) Booked: Boston Ideals 10th; Clara Louise Kellogg 12th.

Skating Rink (J. F. Bigelow, manager): Boston English Opera company 13th and 14th; Chas. Thayer variety company 17th.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Muldoon's Picnic by Barry and Fay's company to large houses for three nights. The Banker's Daughter by the Collier combination completed the week. The cast is a strong one, and they did good business. John Burleigh makes his debut in Othello 10th for one night only; The Vokes 13th. Booked: Jarrett and Palmer's Uncle Tom's Cabin company 20th; The World 24th.

Grand Opera House (C. J. Whiting, proprietor): Salsbury Troubadours 3d and week to good business; Jay Rial's Uncle Tom's Cabin company 10th, 11th and 12th; Haverly's Comedy company in Strategists finish the week's business. Booked: Rooney and Miner's Specialty company 18th; Only a Farmer's Daughter 19th, 20th and 21st.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): One Hundred Wives, 5th. Good show and good house. Collier's Banker's Daughter next week.

Opera House (Warren Bordwell, manager): Good business all the week.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Lillian Cleves in Only a Farmer's Daughter, 5th and 6th, to fair business. Both the company and play were first-class. One Hundred Wives by the Goethe Hopper company, 7th and 8th, before good sized audiences. Booked: Collier's Banker's Daughter, 15th; Litta Concert company, 17th; Big Four Minstrels, 19th.

KALAMAZOO.

Kalamazoo Opera House (W. R. Solomon, manager): Lillian Cleves and company in Only a Farmer's Daughter to a $200 house, 4th. Miss Cleves as Madame Laurent gave the best of satisfaction. The Justine of Bertha Welby was portrayed in a wonderfully natural manner, and she was favored with calls. Billed: One Hundred Wives combination, 11th. Booked: Collier's Banker's Daughter, 18th; Geo. Maxwell's New York company, 28th, week.

MINNESOTA.

ST. PAUL.

Opera House (Charles Haine, manager): House closed past week. Booked: Arlington Minstrels 8th, Paine-Brocolini Comic Opera 10th, Chas. R. Miller 13th, Alvin Joslin 14th and 15th.

Item: Conley's Varieties is doing a good business.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Big Four Minstrels to crowded houses Sept. 30 and 1st. The Emelie Melville Opera company, 3d, week.

Item: Barnum's circus billed for 14th.

LOUISIANA.

National Hall (James H. Rhea, manager): Forbes' Dramatic company 4th; gave Black Diamonds to a large audience. The play was well rendered.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Remenyi to a very fair business 1st, this being the first night of Manager Craig's star course. He took the company to Cameron, and did very well. Buffalo Bill 7th, followed by Emma Leland 10th, one week. The Emilie Melville Opera company failed to show up.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Buffalo Bill, 5th, to the largest receipts since T. W. Keene, nearly $700. Audience pleased.

Item: Remenyi Concert company, 7th; Barnum's Circus, 8th; Harry Webber, 10th; Needles and Pins, 19th; Fay Templeton negotiating for 25th; Rice's Evangeline, 27th.

NEVADA.

VIRGINIA CITY.

Piper's Opera House (John Piper, manager): W. E. Sheridan and company will open 10th, six nights and matinee, with a complete change of programme each night. Our people will now have a season of legitimate which will doubtless be liberally patronized. No entertainment since last letter, the Melville company having jumped the town. Nothing further definitely engaged.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Boston Ideals played The Mascotte 4th, to a crowded house, and pleased everyone. Billed: My Partner, 12th; Neil Burgess, 13th. Booked: Kellogg Concert company, 18th; Oliver Doud Byron, 19th.

Manchester Varieties (S. R. Hazel

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Greaves, Estelle	Trevelyn, Jessie
Gunter, A. C.	Tillotson, T. T.
Gulick & Blaisdell	Vaders, Henrietta,
Graham, Ben E.	Vaughan, Clementine
Garthwaite, Fanny	Vokes Family
Gilbert and Sullivan,	Vandievere, J C.
Glenn, Carrie	Wells, Grenard,
Grau, Mr.	Wilson Godfrey
Glassford Katy	Wetherell & Pratt
Hastings, Alice,	Walcott, H. H.
Howell, E. C.	Wright, E. H. Warren
Hall, Florence	Walsh, Minnie, 3
Hanley, Mart	Whitenect, W. B.
Harris, William	Watson and Ellis
Harts, M.	Wagner, Cal
Herndon, T. J.	Wood, T. R.
Hess, C. D.	Wren, Fred R.
Hatch, W. T.	Weber, Sophie
Herrmann	Williams, Georgie
Harley, Grace	Wall, Harry
Hazzard, Augustus G	Wynne, Lillie
Hams, J D.	Wiliz, J M.
Hodgie, F. W., 3	Warde, F. B.
Hutchings, Alice, 2	Young, Fred A.
Hill T. A.	Young, George W.
Ingraham, Prentis	

NEWSPAPERS.

Cleves, Lillian	Johnston, H W
Crabtree, Lotta	Lancaster, Mrs.
Cone, Spencer	Morris, Clara
Call, Florence	Morris, James A.
Harrison, Louis	Rickaby, John
Hawkins, George W	Smart, Harry C
Harvey, Harry	Van Wyck, H D
Harriott, Fred	Woodhull, Harry S.

The New York Mirror has the Largest Dramatic Circulation in America.

In an office where the editor will not protect his staff from exposure or violence by assuming the responsibility of their articles, it is not at all singular that the attaches of this paper should participate in the same feeling, preferring to wriggle out of embarrassment situations by false denials rather than meeting the full brunt of their statements like journalists and men.

A "Star" Contradiction Contradicted.

A daily contemporary, the Star, seems to spend all its spare time and space, recently, in denying the authenticity of the interviews published by the other papers. The other day it loudly contradicted the Herald's interview with Col. Bliss in regard to "deals." A few days before it indignantly denied the Sun's interviews with prominent Democrats in the interior of the State. Then it wheeled about suddenly, and furiously declared that several interviews printed in THE MIRROR were false. Now, politics are not in our department; but when the Star ventures to intrude editorially upon theatrical affairs of which its dramatic columns prove that it is hopelessly and conspicuously ignorant, our duty is to correct it as gently but as effectually as possible.

Pray remark the elegance and refinement of the following paragraph, which was smuggled into the Star of last Friday. A glance at the Star's advertising columns shows that the price paid for the publication of this paragraph was the restoration of Mr. Duff's advertisement. The price was very, very cheap; but is there any amount of money that would not have seemed to a journalist too dearly secured by the publication of a series of downright, intentional, unadulterated, whole-cloth, deliberate and malicious untruths like this:

> In a dramatic trade paper yesterday appeared an article which is a marvel of mendacious effrontery. It purports to have interviewed certain gentlemen connected with the Star as well as Mr Duff. From beginning to end the article is a tissue of falsehoods Mr. Duff has not been interviewed by one of the staff of the trade paper referred to; he did not say that he had seen the manuscript of the editorial spoken of There has been no investigation made or thought of in the Star office, and no person connected with the Star has been interviewed. We notice the matter only to show what disreputable courses are practiced by the publication which assumes to be a dramatic "organ."

THE MIRROR, it will be noticed, is not referred to by name; for the above paragraph is as cowardly as it is untrue. But we accept with pride the phrases, "a dramatic trade-paper" and "a dramatic organ," with which the interloper in the Star paraphrases our title. It is because THE MIRROR is so honest and complete a "trade-paper" and "organ" for the theatrical profession that our circulation extends far beyond the profession and exceeds that of all the other dramatic papers combined. It is for the same reason that whatever we say in regard to the profession is worthy of belief and credit, and is so accepted by all concerned, in spite of the disgraceful dodges by which the tricky libeller of the Star pretends to contradict us by playing upon words.

We repeat, therefore, most clearly and emphatically, that our article of last week, headed "A Journalistic Investigation," was true in every detail, word and circumstance, instead of being "a marvel of mendacious effrontery." We repeat that Mr. Duff said precisely what we stated that he said to one of the staff of THE MIRROR. The trick here is in the phrase, "Mr. Duff has not been interviewed;" but we did not say that he had been interviewed. We said, which is precisely the fact, that Mr. Duff stated to one of our staff that he had seen the manuscript of the Star editorial; that Townsend Percy had told him all about it, and that Mr. Sandison, the general manager of the Star, had sent him an apologetic message about it. We challenge Mr. Duff to deny this over his own signature or in his own name. Our columns are open to him for that purpose, and we pledge THE MIRROR that, if he should venture upon such a denial, we will convict him of his error before the ink is dry upon his statement.

Furthermore, we distinctly and emphatically repeat that there has been an investigation in the Star office as to whether the manuscript of the editorial was taken out of the office and shown to Mr. Duff. We challenge Mr. Sandison, the general manager, and Mr. Ackerman, the publisher, to deny over their own signatures, or in their own names, the fact of this investigation. Our columns are open to them for this purpose, or we will send a reporter down to them, if they wish. The investigation, however, is too creditable to them to admit of any denial, whatever the results may be to the person implicated in the crime of taking manuscript out of the office.

Finally, we unequivocally and emphatically repeat that, so far from it being the truth that "no person connected with the Star has been interviewed," it is the undeniable fact that Edward F. De Nyse, the city editor of the Star, was interviewed by the editor of THE MIRROR in front of the Union Square Hotel, and that Townsend Percy, the theatrical noticer of the Star, was interviewed by the editor of THE MIRROR in this office, and that both these persons, in answer to our questions, said exactly what we reported in our article of last week, word for word, sentence for sentence. We challenge Mr. De Nyse or Mr. Percy, either or both of them, to deny this fact under oath, and we are ready at any time to confront them with an affidavit if they do venture to deny the fact, which we can scarcely believe. Moreover, Mr. De Nyse and Mr. Percy were connected with the Star when they were interviewed, whatever they may be now.

If this matter is to be a question of veracity, well and good. We are willing to stake our veracity against that of the anonymous falsifier of the Star, and to leave the public and the profession to judge which paper has been guilty of "disreputable courses."

This subject disposed of, we return to the simple issue upon which Townsend Percy refused to enlighten the public last week, and which must eventually affect his career as a journalist, if he intends to pursue that career. Mr. Duff says that he saw the manuscript of the Star editorial, and insinuates that Townsend Percy showed it to him. We asked Mr. Percy whether or not he had shown Mr. Duff the editorial or told him the name of the writer. Mr. Percy declined to answer. But, sooner or later, he must answer, if not to us, then to his employers on the Star. If he did show Mr. Duff that article, or inform him as to the writer, his calling as a journalist is over. No reputable paper will ever employ him again. If he did not commit this breach of journalistic etiquette, then Mr. Duff has made a misstatement for which he must apologize to Mr. Percy and the Star publicly.

There is the plain issue, and it will have to be met. The sooner Mr. Duff and Mr. Percy cease their silly scandal-mongering and meet the issue fairly, the sooner they will know their fate. Every editor, publisher and journalist in the city is interested personally in the result of this investigation, and it will be remembered by the profession long after Mr. Duff and Mr. Percy are forgotten.

Revised Charity.

"Faith, Hope and Charity, and the greatest of these is Charity," says the Book. Faith and Hope seem to have perched like the two very exclusive angels which they are over the pulpits, altars and contribution boxes of the Church, while poor Charity, neglected and forlorn, has been hustled across the way without even so much as an "If you please," to the Theatre. This change of habitation has been brought about no doubt by the learned committee who have in charge the revision of the Scriptures, and who have upset all the old-fashioned notions concerning the quotation which commences this article, by telling us there's no such thing as Charity, Love having taken her place as one of the Divine Three. Perhaps this radical change of base and change of grace accounts for the shunting of Charity upon the profession as its especial care. The Revised Edition, therefore, may be looked upon as the direct cause which led to the plan for the benefit of the Michigan sufferers, which is announced to take place to-morrow (Friday) afternoon at Booth's Theatre. On this occasion Edwin Booth will play Iago and Lawrence Barrett Othello, in pursuance to the new order of things laid down by the Revised Version. Who among us thought when the newsboys and dealers were disposing of these little books (at twenty-five cents apiece) that the sale was fraught with so much import to the dramatic profession? With a meekness highly commendable they have accepted poor Charity with a Christianlike fortitude, and are now prepared to feed, clothe and support not only the suffering Michiganders, but the United States at large, and the whole world, civilized and barbarous, thrown in if necessary. In the meantime actors will do well to husband their resources as far as possible, and on no account indulge in such frivolous waste and reckless extravagance as to squander their money on absurd objects like an Actor's Fund, or to give their valuable services for the relief or assistance of the sick, unfortunate and needy in their own ranks. For the new code of things as laid down in the Revised Version provides that these people, like those soldiers that fall overcome by the exposure of an army's forced march, shall be left dead or dying by the wayside. Managers, too, must stimulate business, because at any moment they may be called upon to do their share toward the support of Charity, and this would be inconvenient should their coffers be empty. Though no reward is mentioned in the Revised Version for these extensive contributions from the theatres and theatrical people, we have no doubt that tuneful little harps and nice little crowns will be waiting for the benevolent actors and managers in the sweet bye-and-bye.

Meantime, the profession has a corner in Charity. For this and other dispensations of the Revised, etc., let us be duly thankful.

Curtains.

There is not a painted curtain in the city which is creditable either to our theatres or our scenic artists. The fashion of late is to afflict the eye with stiff, painted imitations of cloth or satin drapery, which neither relieves the vision nor conveys the idea intended by its pattern. Ask an artist why he prefers this style of work to the tasteful landscape pictures formerly in vogue, and he will undoubtedly answer you with Boucicault's theory, that figures or landscapes on an act-drop detract from the effect of the scenery, destroy illusion, and furnish no rest to the eye. There may be some justice in this, but the real reason why artists avoid the subjects to which we allude, lies in the fact that not one of them can paint a picture of this description which will stand the close scrutiny to which the curtain, on account of its extreme nearness to the audience, is subjected. If this is doubted, let the reader examine the drop at Haverly's Fourteenth Street Theatre. This was painted by Voegtlin—a very good scene painter. It is a horrid daub, which we would gladly exchange for the queer old seven Muses that formerly ornamented (?) the cloth before Voegtlin painted it out. Now, if this artist cannot paint a presentable landscape that will stand the glare of a score of footlights, who can? Is it not strange that this particular talent should have been lost, as it were, and that the theatres ten years ago sported splendid paintings on their curtains, compared with which the apologetic attempts of to-day are as Rubens to John Smith's? Call to mind, for instance, the beautiful Italian scene which, previous to Boucicault's occupancy, decorated the proscenium opening of Booth's Theatre. It was a thing of beauty and a joy for the length of time that it was permitted to remain. Go to the Grand Opera House and look at the picture of the "Landing of Columbus," which was one of the few good things that James Fisk, Jr., was instrumental in having done. It is an admirable effort, and may be contemplated over and over again with pleasure. These examples are sufficient to whet our desire for others, and we shall cry "more!" until the awkward painted satins of the majority of our theatres give way to subjects more agreeable. In England all painted curtains are looked upon with disfavor, and cloth drops are used in every theatre making the slightest pretense to good taste. If lack of talent prevents our curtain painters from executing the style of work which is so manifestly needed, then by all means, Messrs. Managers, let us have real silk, satin or cloth draperies confronting our gaze between the acts instead of the abominable imitations to which we object.

THE electric light was introduced successfully into D'Oyly Carte's new Savoy Theatre in London Monday night. It is strange that New York, the parent city of all electric appliances, should so long have neglected their use in places of amusement. The distribution of electricity has been reduced to a practical point, and managers should take advantage of its evident advantages to cut loose from the expensive gas monopolies forever. When a single battery will disseminate good light without heat, it seems extravagant to pay $2 50 per thousand cubic feet for bad illumination into the coffers of as precious a congregation of public robbers as ever got any community by the throat.

THE Casino is an established fact, and it will be soon one of our popular places of resort. The beauty of it is that the peculiar features of the place and its moral attractions make it distinct from all the other houses where light opera is presented, and these latter will not suffer much in consequence of the Casino's success. What the patrons want, and what the management should get, is a permanent ballet.

MCKEE RANKIN is the author of every American play ever written. Having proved the authorship of The Danites and '49, it will be a very easy matter for him to substantiate this assertion. By-the-way, it is possible that a knotty problem nears its solution at last—perhaps Rankin wrote Shakespeare!

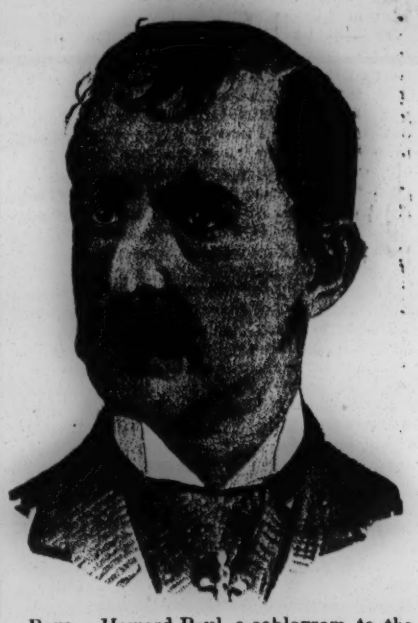
CORRESPONDENTS all over the country are writing letters to this office asking the identity of the Giddy Gusher, some even going so far as to doubt the sex of the sharp old lady. In reply to all these questions we can only say that our readers must take the G. G. for what she seems and be thankful.

AN anonymous writer draws our attention to several inaccuracies in a recent number of the *Spirit*, regarding dramatic affairs. If correspondents cannot find room for their real names we cannot find room for their communications.

WHO is the greater knave, the man who sold his name for a certain sum to be palmed off as the author of a play, or the other who, by his own admission, paid for it? Names seem to have become about as cheap as words.

THE joint performance of Booth and Barrett for the Michiganders Friday afternoon will be an interesting event. General Grant, Governor Cornell and Fanny Davenport are among the notables who have secured boxes.

Personal.



PAUL.—Howard Paul, a cablegram to the *Herald* states, has been dismissed from the management of the Alhambra because of statements made in an interview published in THE MIRROR some weeks ago, criticising the conduct of a Mr. Sutton, of the Alhambra board of directors. This is a fair sample of that hard headed English stupidity which Dickens loved to satirize. Mr. Paul frankly and courageously stated his opinion of Sutton when questioned by us, and now he reaps the true British reward of outspoken independence. Mr. Paul will not be embarrassed by his removal; his various newspaper connections, added to the possession of a liberal income, bring more than necessary to keep a whole pack of wolves from the door. Mr. Paul's interesting letters to THE MIRROR will begin about the end of this month.

FROHMAN.—Dan Frohman, of the Madison Square, spent Saturday and Sunday in Boston, where he viewed the 1000th performance of Hazel Kirke.

MANAGERS.—Messrs. Haverly, Gilmore, Abbey, and a large party of friends, occupied a box at the Casino last night. They all voted the idea a success.

BARRYMORE.—Maurice Barrymore's play of Honor was a partial success in London. It is claimed that Boucicault and Merivale had a hand in writing it. It is founded on Two Nights in Rome.

STANLEY.—Alma Stanley will play the Lady Angela, beginning next week, in Patience. Sophie Hummel, a chorus girl, is doing it this week in place of Alice Burville, who has retired to honeymoon it with Howell Osborn.

HALLECK.—Manager Thomas Halleck, of Boston, is in the city arranging for the appearance of the Little Corrine Opera company at one of the Metropolitan theatres. The petite wonder is now playing Bettina in The Mascotte.

ANDERSON.—An admirable portrait of Mary Anderson appears on our first page. This lady has appeared to enormous business this season, Dr. Hamilton Griffin writes. "Our company is the happiest on the road," he adds, "everything is as jolly as a picnic."

KELLOGG.—On Saturday night last Clara Louise Kellogg sprained her ankle quite severely while stepping from her carriage at the stage door of the Globe Theatre, Boston. Although suffering greatly, Miss Kellogg went through the performance with fortitude.

LEWIS.—Miss Jeffries-Lewis telegraphed to Brooks & Dickson that she would leave San Francisco for New York about October 31. It is undecided whether she will star in Two Nights in Rome or in a new play. She will, at all events, be under the management of Brooks & Dickson.

MITCHELL.—There are rumors of a breach between W. C. Mitchell and William Gill, proprietors of Our Goblins. In Milwaukee, the other night, Mr. Mitchell was present at the Grand Opera House with two stenographers taking down the dialogue of the piece. The cause of the trouble, if any, is not known.

HENDERSON.—Ettie Henderson will sail Saturday morning by the *Berlin* at eleven o'clock, and the profession and society will send a large contingent down to the wharf to say farewell to William, Jr.'s, wife and daughter. Mrs. Henderson takes the MS. of Almost a Life along in her trunk, and she will produce it in England if suitable arrangements can be effected.

JOAN.—Ed. Gardner, manager of Frank Mayo, played a joke on the Rochester critics the other day by announcing on his housebills the name of Sheridan Knowles as the author of Richelieu. Two out of the four Rochester daily papers fell very easy prey to the deception, and next morning gravely criticised Mr. Mayo's representation of the leading character "in Sheridan Knowles' greatest play." O, sapient ruralites!

BACKUS.—Charley Backus went down to the Western Union Telegraph office one day during the recent hot spell. Not noticing the elevator, he climbed up the stairs to the office of a friend located on the top floor of the five story building. Backus knocked at the door, after a journey in which heat and profanity were the conflicting elements, and as the clerk opened it, the genial Charley said, "Are the angels in?" He thought he was higher than he really was.

George K. Goodwin should certainly be selected by President Arthur to assume the position of Secretary of War—at any rate he has earned his right to the title of General, and by that name should henceforth be known. A short time ago, while Michael Strogoff was being done at the Walnut Street Theatre, the supers struck after the first act, demanding an exorbitant increase of pay. General Goodwin was in a fix, but he did a sensible thing to begin with—he discharged the dissatisfied auxiliaries. My readers know what an important element the Tartars, soldiers and populace are in the big spectacle, as Strogoff without these very necessary people would be a dramatic skeleton. General Goodwin was not daunted, however. He walked out in front of the curtain, and made the following stirring oration:

"Ladies and Gentlemen: My army has mutinied; my peasants have become rebellious. Nihilistic ideas have taken root among my hitherto loyal supes. Now, are there any here [looking at the gallery] who will volunteer to take the place of the disloyal troops? If any, speak? This is a splendid chance O, men of Philadelphia! to distinguish yourselves in a noble cause, at fifty cents per capita. I must beg your indulgence for a few moments, ladies and gentlemen, until the raw recruits are properly accoutred." General Goodwin's speech was received with hearty cheers, and fifty candidates for martial glory filed down from the gallery, and twenty minutes later were revealed to the audience in warlike array on the other side of the curtain.

* * *

The Adonis of John S. Clarke's company, H. B. Conway, is the reputed hero of an old but very respectable story, which will bear retelling. It was his especial delight in London to boast of his intimacy with people of quality, and, as is the case of many cads, this claim for recognition from the aristocracy was subjected to considerable doubt among his professional associates. Seated one night at the Savage Club, surrounded by a number of actors, Conway got on his hobby, of course, and began buttering his conversation with frequent and familiar allusions to his terms of extreme friendship with people of high station—the ladies especially.

"It's a most singular thing," said he, "that women of rank never mark their underwear."

"Indeed!" exclaimed an indignant listener. "Then your mother exposes the secrets of her weekly wash, eh?"

The narrative doesn't state what Conway said after that.

* * *

Well, well, well! To think that Howell Osborn, the youthful actress-fiend with a *retrousse* nose and an unlimited command of wealth and impudence, took Alice Burville out of Patience last Thursday night, and married Her! The young people have tried to keep the affair quiet from the Osborn old folks, but such things spread, and the stern parient often has a "horse" sense for which his offspring does not give him credit. If Miss Burville will now stay away from the stage altogether, and devote her career to darning Howell's hose and keeping him home o' nights, this sudden match will be looked upon with much satisfaction by many people besides myself. Our theatres and their back doors have too long been infested by this young man and other brainless idlers of his ilk, and any fortuitious circumstance that causes his withdrawal from the gilded fools' brigade into comparative obscurity and respectability is to be hailed with pleasure. Miss Burville gets a very light weight article for a husband; he gets—well, I musn't criticise these little alliances, which good people say are made in Heaven, but which experience teaches are usually arranged in the other place.

* * *

Many marriages of this description have occurred within the past six months, and several have been kept secret all on account of stern papas! They are very desirable because the contracting parties are usually bad actresses and sappy young men. The stage can afford to lose many of the former, and society is relieved of innumerable nuisances by the latter's retirement into domestic life. Good luck to 'em all!

* * *

Commodore Tooker bustled into the office of Mr. Meaghan, city editor of the *Herald*, one day last week, important business evident in every movement of his lissome frame. Having recovered his breath—the editorial rooms of the *Herald* are high and the stairs are steep—he stroked his long beard nervously and commenced:

"I say, Meagh, I've got a big thing for the *Herald*. I know you're enterprising, and want news ahead of the other dailies, eh?"

Mr. Meaghan nodded assent, and requested the Commodore to unbosom.

"You know I wouldn't do this for any other newspaper in the city of New York?"

The city editor acquiesced, and begged the Commodore to reveal his important intelligence.

"You know I like you, Meagh, and I wouldn't see anybody else 'beat' your paper."

Mr. Meaghan showed signs of reverting to duties newspaporial. However, he again asked the Commodore to reveal.

"Well, you see, it's this way. THE MIRROR and some other papers have been going for Daly because he opened the night of Garfield's funeral, and I want to give you our side of the story. I'll pledge you my word nobody else shall have it, and don't you see, you'll down all the other dailies. Ha! ha! ha!" and the Commodore laughed with merriment at the admirable manner in which the *Herald*, by means of his information, would eclipse all its contemporaries. "Shall I tell you the points, or save you the trouble by writing them out myself?" added the Commodore, obligingly.

"My dear Joseph," said the city editor, looking right through the Commodore, "I may say, my dear Joe, that scheme worketh not here. You can ring in no more advertisements of Duff's Theatre, save at the usual rates, forty cents per line."

"Good evening," exclaimed the Commodore, bolting down the steep stairs.

* * *

A rumor was afloat Saturday that the Grand Opera House was in flames. Frank Farrell happened to be in THE MIRROR office when the report was brought in, and he jumped into a cab and made for the theatre in hot haste to save a bill-trunk containing several valuable suits of clothes belonging to him. In half an hour he returned and insisted on cracking several bottles for the staff, to celebrate the safety of his wardrobe.

Joaquin Miller in Court.

October 10 a warrant was issued by the Essex Market Police Court authorities for the arrest of A. C. Wheeler, a journalist, and Joaquin Miller, which was sworn out by McKee Rankin, the claimant to the honor of writing the Danites and the play of '49. The charge against Mr. Miller and the other gentleman arrested was libel. Mr. Rankin states that the arrest was made upon his warrant, and in justification claimed that the step was a necessity to preserve his reputation as both an actor and author. The story of Mr. Rankin is as follows:

"When I was in Philadelphia in 1876 Bret Harte's play, the Two Men of Sandy Bar, was produced in Chicago, and was very successful. One evening soon after James Ward, the comedian, told me had been reading a story by Joaquin Miller which he thought would make an interesting play. The story was Miller's First Families of the Sierras. I bought a copy of the book, and after reading it was much impressed with its excellence. Finally I wrote to Mr. Miller asking for terms regarding the use of his name, expressly stating that I would dramatize the work. In answer Mr. Miller wrote to me from Saratoga Springs under date of July 20, 1876, telling me I was at liberty to use his work and name, and also asking for terms. I had a conversation with Mr. Ward regarding the play, and explained to him that as I was filling my professional engagements I could not attend to dramatizing the story. He recommended an actor named P. A. Fitzgerald, and I had a talk with the gentleman, which ended in his attempting the dramatization of the work, for which he was to receive $25 an act. He came to my house, and I gave him a draft of the plot, and told him to finish the matter. At first I called the story Nancy Williams; then it was changed to Little Billy Piper, or The Shadow of the Nauvoo; then I called it The Heart of the Sierras, but as Bartley Campbell had written a play by the same title, I changed the name once more, upon my wife's suggestion, into its present one—The Danites. Regarding the plot of the play, it is changed greatly from the original story, and I have also introduced a portion of the little story called the Schoolmistress of Bottle Flat. Now I think I have proved that the play of The Danites is not Mr. Miller's play, but is the work of several men, with many ideas to draw from. My arrangement with Mr. Miller for The Danites was $7000, but he would allow me $1800 for my trouble and expense, and would leave the exact sum at $5200. I acceeded to his demand, which I regret was not by contract instead of by verbal understanding. The play was produced at the old Broadway Theatre, August 22, 1877. I paid Mr. Miller in full for the use of his name as author of The Danites, which honor he has had for a long time. Mr. Miller has repeatedly attempted to start other stories regarding The Danites, but I propose to furnish proof regarding my version of the affair. The present breach is caused by the fight for possession of the play of '49, which I am the sole author of. In 1878 Mr. Miller gave me the manuscript of a play he had written for Mr. and Mrs. J. C. Williamson (Maggie Moore), but which they had declined. He gave me the manuscript at Albany, and I made an agreement with him to the effect that I was to reconstruct the play, while he did the writing under my direction. A royalty was agreed upon, and I then went to work upon the play, which was called California Gold. I re-wrote the first act, changed the plot of the piece, and otherwise made the play what it is to-day. I copyrighted the production under the title of '49, under my name. All this happened two years ago. I went to England, leaving the play in an unfinished condition, and upon my return to America finished the production. My work has been well done, at least I imagine so, as Mr. Miller has stolen my idea and incorporated it in the play, and is now working it into serial form in the *Californian*, a monthly magazine, as an original story by Joaquin Miller. I supposed that the verbal contract made in Albany between Mr. Miller and myself was conclusive, but was surprised at his writing me a letter claiming $75 a week in large cities and $50 a week in the smaller ones. I was willing to give $60 per week for the larger cities, with $10 a night for any single performance and $30 a week for all the rest of the country, but that would not satisfy Mr. Miller. When William and Susan was running at Haverly's Fourteenth Street Theatre, I underlined the play of '49, and advertised its production, also stating that I was joint author of the play with Mr. Miller. Soon afterwards I received a note from Mr. Miller stating that he never had any partner in his literary work, and did not wish me to advertise such a fact. He also asked me for his royalty for the play. I wrote a friendly answer, which was returned unopened. The matter regarding the play is in the hands of my lawyers, on the one side, and those of Mr. Miller upon the other. I have sworn out the warrant for the reason that Mr. Wheeler and Mr. Miller have denounced me as a thief, a liar and a scoundrel. It is libel, and I propose to show that it is such."

Joaquin Miller has already made his statement to a reporter of THE MIRROR. He claims to have written '49, and proposes to regain what he considers as his own property. When at Haverly's Fourteenth Street Theatre one night he recognized his play, and he proposes to have the drama back again. Regarding the libel suit, Mr. Miller was willing to stand an examination.

Tuesday morning the examination of Miller and Wheeler came up at the Essex Police Court. Ex-Judge Dittenhoefer appeared as counsel for Mr. Wheeler, while Mr. Simon Stern assumed charge of Mr. Miller's case. Mr. Rankin has retained Howe and Hummel as his counsel. After a few moments' delay the case was postponed and the prisoners paroled.

Come Home to Roost.

Marie Bockell, of the defunct Birds of a Feather combination, arrived in this city Monday, and paid THE MIRROR a visit.

"To what do you attribute the failure?"

"Well, I can scarcely say, unless it was the piece."

"What is your opinion of it?"

With a tender compassion for the author, Egbert Jamison, whom she declared to be a most estimable gentleman, Miss Bockell declined to express her opinion.

"How did the people receive it?"

"In Chicago we did an excellent business, but throughout the provinces it was coolly received. The company was a good one, and worked hard, but it seems that all they could do did not bring the piece into favor."

"Has the play a good plot?"

"Unfortunately it has not."

"Was it managed well?"

"Excellently. Dr. Quinlan and Mr. Hooley did all they could, and here I would say that I never met two more thorough gentlemen in the business. They paid the best attention to the comfort of the company, and when they found they were compelled to disband, they paid us two weeks' extra salary, defrayed all our expenses, and bought the railroad fares of every member to their various destinations. We are all enthusiastic in our admiration of their management: but fate was against them. We feel for them as keenly as we do for ourselves."

"When did you disband?"

"At Pittsburg, last Saturday night."

The company was engaged for the season, and by this failure several meritorious people are added to the already lengthy list of disengaged professionals. Birds of a Feather, we learn from another source, is the vilest trash, without a redeeming feature, or the slightest semblance to a plot. Mr. Jamison, the author, is a lawyer, and has no idea of stage business or dramatic construction. The piece was only sustained as long as it was by the admirable efforts of Jacques Kruger, Mrs. Farren, Miss Bockell, and the other members of the company. What surprises us is that a manager like R. M. Hooley would allow his name to be coupled with such peculiar literature.

—Emma Chiefden, a member of Lingard's Stolen Kisses combination, was robbed of $20 while at Columbus, Ohio, last week. The money was abstracted from her room at the American House during her absence.

—The Grayson Opera company opened at the Windsor Theatre, Boston, Monday, Oct. 10. After finishing their Boston engagement they will play the principal New England cities before beginning their Western tour.

Professional Doings.

—Above we publish the picture of Douglas White, the comedian of the Katherine Rogers company. He is rapidly making a mark in the profession.

—McCullough and Keene are both playing in Chicago.

—Adele Bray has left Joseph Jefferson's combination.

—John Burke is now playing Winslow with Sam'l of Posen.

—Katherine Rogers opens her season at Paterson, N. J., Oct. 15.

—Fanny Kellogg made $50,000 last Summer in stock investments.

—The Ward-Merivale suit in London was slowly progressing last week.

—Brooks and Dickson's World company No. 3 takes the road Nov. 1.

—Fields and Maguire have relinquished the lease of the California Theatre.

—Albina de Mer (Mrs. M. B. Curtis) is quite a favorite through the South.

—Lights o' London last week in London averaged $1250 at each performance.

—Lottie Chissold, at present in the city, will probably be added to the Bijou company.

Jennie Lee's Jo company has indefinitely closed their season on account of lack of patronage.

—A sign on Third avenue reads, "E. Purcells, tailor, late of Her Majesty's Opera company."

—John S. Clarke's engagement in New York commences January 23, 1882, and is for eight weeks.

—Leo Cooper is talking of starring with a new piece written expressly for him by Charles Gayler.

—Hooley's Birds of a Feather company disbanded at Pittsburg October 8. The play did not seem to "catch on."

—Sprague's Gigantic Specialty company will disband at Brooklyn Oct. 17. There is some talk of reorganization.

—A telegram from Hamilton, Ont., says: "Barry and Fay in Muldoon's Picnic, open to standing room only."

—J. F. Churchman has left the Camp Fire company and joined Aberle's Mammoth Minstrels as business manager.

—George A. Ryer, advance agent for J. M. Hill's Deacon Crankett, reports good business on the road for the attraction.

—Herbert Ayling, late with the Legion of Honor company, goes with the Wallack company as walking gentleman.

—Maggie Arlington is at present in the city, and will remain here for the purpose of obtaining a New York engagement.

—Lizzie Jeremy, who was in the ballet last season at the Boston Museum, is playing the title role in My Geraldine out West.

—Fly by night comic opera companies continue to organize in this city. What a holocaust there will be in a few months!

—Frank Small is now connected with M. B. Curtis in a managerial capacity. He joined Sam'l of Posen last week in Atlanta.

—Marcus R. Mayer made a flying trip to Boston on Monday, and is now again in this city attending to the Edwin Booth "boom."

—Negotiations are pending between Thos. Maguire and the management of Jennie Lee for a season of Jo at the Baldwin, San Francisco.

—W. E. Sheridan will produce King Lear in San Francisco as originally written, supported by Nellie Holbrook and a good company.

—The Snake Charmer, Audran's new opera, will be produced at the Bijou Opera House during the latter part of the present month.

—Matt. Lingham is about to produce a version of Michael Strogoff in San Francisco, which he and a journalist dramatized some years ago.

—John E. Ince has made a hit as the French correspondent in Michael Strogoff, and the press, without exception, extol his performance highly.

—J. E. Rosewald, the director of the Strakosch Opera company, has written a three-act opera, entitled He's a She. It will be produced shortly.

—Claude Duval has not been heard of at the Standard Theatre, London. It has been indefinitely postponed, as Patience has proved a great success.

—The management of the Metropolitan Casino will add sixty people to the chorus and twelve to the orchestra when the stock opera company appears.

—Frank Curtis will probably come to New York in a few weeks to give his personal attention to the management of the tour of Anna Dickinson.

—Janauschek has a new advertising dodge, viz.: exhibiting her diamonds in the show-window of the principal jewelry-store in the cities in which she plays.

—Alice Oates and Alice Dunning Lingard are both in San Francisco. The former is going to Australia, and the latter is playing an engagement at Baldwin's.

—Oct. 14 is the date of the Steele Mackaye and Mallory argument over the rights to Hazel Kirke. It will be made before the Judge of the Marine Court.

—Henry Irving has been decorated by the Grand Duke of Saxe-Meningen with the Knight Cross of the Ducal Saxe Ernestine house (whatever that is), in recognition of his great services to dramatic art.

—Esmeralda will be produced at the Madison Square in two weeks. Hawley, of a London theatre, is painting the scenery. The studio scene will be remarkable for a number of new mechanical effects.

—George Stanhope, the agent of Slavin's Uncle Tom's Cabin company, has resigned his position, and has returned to the city. The gentleman reports that the company will probably disband before the end of the month.

—John H. Havlin, manager of the John T. Raymond company, is rapidly coming into the front rank of successful managers. Besides being shrewd and efficient, he is withal a thorough gentleman, and has made friends everywhere.

—The one thousandth performance of Hazel Kirke was given at the Park Theatre, Boston, last week. The same date the one thousandth performance of company No. 2 took place at Taunton, N. J. At both places souvenirs and flowers were given away to the audiences.

—The Grayson Opera company is officered as follows: Andy McKay, manager; Claude De Haven, business manager; A. W. Meodin, stage manager; George Snyder, musical director; J. E. Miller, assistant stage manager; James Finn, costumer.

—Florence Gillette is in New York for the purpose of obtaining money to enable her to continue her tour. Her company here disbanded, although one or two are still in Detroit, Mich., at which place their last performance was given.

—A. H. Hastings has secured Florence Gillette and will immediately reorganize the company, which was disbanded some time since. They open at Chatham, Canada, Oct. 17, and will tour through the Canadian provinces and the Western States.

—Frank Farrell, business manager of John T. Raymond, has arrived in the city, greatly improved in health and spirits. He reports the business of his principal exceptionally large this season. Mr. Raymond opens at the Grand Opera House on the 17th.

—Owing to an attack of illness, Jennie Yeamans was unable to go on with the Comic Soogah party, and her sister Lydia took her place temporarily. Miss Jennie is convalescing, we are happy to say, and will rejoin the troupe in New Haven on Friday next.

—Gen. Dan. Macauley, the present associate manager of John R. Rogers Comedy company, will close his connection with that company after the engagements in Washington, Baltimore and Indianapolis, and go to Mexico to attend to his interests in the mining business.

—T. J. Herndon's dramatic company is now fully organized, and inaugurated the season at Cohoes, N. Y., to large houses. The company comprise the names of T. J. Herndon, C. T. Nichols, Joseph Harrison, W. S. Higgins, H. P. Keen, J. E. Bogle, H. Colton, Clara Goldsby, Ray Alexander, Hattie Morris, Pertie Harrison, and little Bella.

—Frank V. Hawley, the manager of the Needles and Pins company, which lately returned from the West after a season of disastrous business, caused by the excessive hot weather and the President's death, informs us that he will try the experiment again with the same company (which he says is a very strong one), this time making a tour through the Eastern States.

—As Buffalo Bill, accompanied by his wife and daughters, were returning from the Opera House to his hotel after the performance on the night of the 3d in Council Bluffs, Ia., a horseman came dashing up the street, and when within a few feet of Bill, drew a revolver and fired three or four shots toward the party, and then rode rapidly away. Fortunately none of the shots took effect, one merely grazing the cheek of Mr. Cody. He thinks the shots certainly could not have been intended for him. He offered, however, $100 for the apprehension of the miscreant. The fellow, whose name is Benedict, was arrested next day, and in default of $1000 bail was sent to jail. He gives no explanation of his strange conduct.

—The wardrobe of Mlle. Rhea, H. J. Sargent's new star, is said to surpass that possessed by any other actress. It was made by the Empress of Russia's dressmaker, by special permission, on account of the actress's popularity with the royal lady. Her wardrobe consists in part of thirty dresses, one hundred and twenty pairs of gloves, twenty hats and bonnets, and the balance of the outfit is in the same proportion. Samuel E. Wetherill, Mr. Sargent's business manager, informs us that Mlle. Rhea will leave England to-day on the new steamer *City of Rome*, of the Inman line (her first trip across), and as it will be a chance to test her speed, it is expected the steamer will arrive here on the 19th—in about seven days.

—Our Montreal correspondent writes as follows: "The first three nights of th's week were to have been filled by Bartley Campbell's Galley Slave company, but on Saturday Harry Thomas, manager of the Academy of Music, received a letter from Campbell's secretary to the effect that their agent had so changed their route that the date with him could not be filled. Meanwhile W. H. Power's agent is in town billing for the production of the piece at the Royal next week. Thomas' contract and letters specify that neither The Galley Slave nor My Geraldine shall be played by any party until after it has been played, as agreed, at the Academy. As Power's agent takes pains to inform the newspaper men that this is 'Bartley Campbell's company under management of W. H. Power,' Thomas will put the matter into the hands of his lawyers, and an injunction will probably be served."

—M. De Castro writes to THE MIRROR from Toronto, Canada, that he has been insulted by O. B. Shepphard, the manager of the Grand Opera House, located at that point. The letter is three pages long, and the trouble seems to be the refusal of the local magnate to recognize two passes given by Miss Crabtree (Lotta) to the writer of the article. De Castro went upon the stage for the purpose of complaining to Lotta, and was bounced therefrom by Shepphard. The writer adds that "Lotta was highly indignant." The letter then calls down the curse of the profession upon Manager Shepphard. The question arises whether Lotta rented the house, or was playing on a surety from the local manager. If it was the first, it certainly seems as if Mr. Shepphard was guilty of discourtesy. If the latter, he had a right to do as he pleased, only it would have been perhaps more polite to recognize the pass. Yet the only statement THE MIRROR has received is an *ex parte* one from M. De Castro. Perchance a statement from the other side may alter the complexion of the affair.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

manager): The entertainment this week has fallen off a little but has drawn good houses.

PORTSMOUTH.

Music Hall: Burgess' Widow Bedott Comedy company presented the Widow with all her charms to a highly appreciative audience. The performance was the most telling given here this season. The Corinne Merriemakers gave The Mascotte and Olivette 7th and 8th to small but enthusiastic audiences. Little Corinne was the recipient of many favors. Booked: Col. Robinson's Humpty Dumpty, 12th; Eileen Oge, 13th, and Mahn's Opera company, in Boccaccio, 15th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (W. H. Brown, manager): The list of attractions at this house for the past and present week are the best so far presented this season. This fact, together with the change in temperature, has combined to make unusually good business. For the first three nights of last week Campbell's Galley Slave company played to very large houses, and for the last three nights and Saturday afternoon Colville's World was given to good business. This show is one of the very best, the play being presented with all the mechanical effects seen in New York. On Monday of this week the Wilbur Opera company opened for three nights with The Mascotte. This is the first attempt at music this season, and while the performance was first-class in every particular, the house was only fair. Deacon Crankett is billed for the remainder of the week.

TRENTON.

Taylor's Opera House (John Taylor, manager): The Harrisons created roars of laughter on the 3d in their comedy of Photos. Geo. H. Adams' Humpty Dumpty 4th to good house. Haverly's European Mastodons to crowded house 8th.

Item: Col. J. H. Haverly occupied one of the boxes during the performance of the Mastodons.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): John T. Raymond, supported by an excellent company, 3d, 4th and 5th in Fresh to good business. The Palmer Graham company filled out balance of week in My Sweetheart and business was quite good. Booked: Deacon Crankett 10th 11th and 12th; Grimaldi Adams' Humpty Dumpty 13th; Baker and Farron 14th and 15th.

Tweddle Opera House (Wm. Appleton, Jr., manager): Stevens' Uncle Tom's Cabin 3d, 4th and 5th to light business. The Harrisons in Photos 6th and 7th; business fair.

Music Hall (George E. Oliver, manager): Alex. Caufman in Lazare 3d, 4th and 5th to light business. A so-called Boston English Opera company presented The Mascotte 6th, 7th and 8th for the first time in this city. This company should at once fly to the seclusion that Hoboken affords. Callander's Georgias 14th and 15th; Wallack's company 17th one week.

Novelty Theatre (Fred Levantine, manager): Harry Miner's company attracted good houses during the past week. Thorn and Dunlap's Humpty Dumpty 10th one week.

BATAVIA.

Opera House (H. C. Ferren, manager): Booked: Grizzly Adams' sensational company 15th.

BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): Lotta concluded a most successful engagement Saturday night. We were in hopes that Lotta would favor us with her new play of Bob; her support in the main is poor. This week, Joe Murphy.. The following week, The World.

St. James Hall (Flint and Carr, managers): John S. Clark, the eminent comedian, will be with us the last three nights of the week.

Item: Mr. Joseph F. Joyce, representing the Joseph Murphy combination, says that they have now been on the road five weeks, and have not played to less than a $600 house since starting out.

BROCKPORT.

Ward's Opera House) Geo. R. Ward, manager): Ada Gray in East Lynne 7th and 8th to large audience.

Items: If our citizens will guarantee the sale of three hundred tickets at seventy-five cents the Carreno-Donaldi Concert company will come about the 20th.—Manager Watkins, of Ada Gray company, reports business large.—The Circus Royal 17th.

ITHACA.

Wilgus' Opera House (H. L. Wilgus, proprietor): Collier's Banker's Daughter combination No. 2 to a large house 7th. Booked: Caufman company in Lazare 19th; Lingard company in Stolen Kisses 20th; Katherine Rogers 22d.

ONEIDA.

Conroy Opera House (Lieut. Carana, manager): Collier's Banker's Daughter 5th to large business. Best show of the season.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Hubert O'Grady and wife 4th, in Eviction, gave satisfaction to a fair audience. John T. Raymond, as Fresh, 13th.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Jarrett and Palmer's Uncle Tom's Cabin 7th to a fair house.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Frank Mayo and his excellent company in a round of Shakespearean characters last week. The attendance was anything but encouraging. Mr. Mayo presented the plays in a highly commendable manner. Booked: J. K. Emmett 10th, week; Rochester Opera Club 17th and 18th; Janauschek 19th and 20th.

Grand Opera House (Joseph Gobay, manager): Mary Anderson, supported by J. B. Studley and a fine company, presented Evadne 3d; Pygmalion and Galatea 4th to fair audiences; Joe Murphy and company appeared in Kerry Gow 6th and 7th, and Shaun Rhue 8th to poor business. Booked: Jarrett and Palmer's Uncle Tommers 10th, 11th and 12th; John T. Raymond 14th and 15th.

Item: I have frequently held the opinion that this city cannot support but one theatre, and that only fairly, much less two houses running first-class attractions in opposition to each other. The present business gives practical coloring to my assertions.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Joseph Murphy in Kerry Gow and Shaun Rhue 4th and 5th to good business. Booked: John T. Raymond 11th and 12th; The Two Orphans 14th and 15th.

Items: The corner stone to the new Wieting Opera House was placed on the 7th ult.—Under the direction of Judge Tourgee, Steele Mackaye's company have been rehearsing The Fool's Errand at Saratoga during the past week.

TROY.

Griswold Opera House (S. M. Hickey, manager): John T. Raymond 6th, 7th and 8th to good business. Baker and Farron come 11th and 12th; Grimaldi Adams 13th and 14th.

Rand's Opera House (Preston and Powers, managers): The Boston English Opera company, in The Mascotte, drew largely 4th and 5th. The Harrisons, in Photos, had crowded houses 7th and 8th. Steele Mackaye's Won At Last appears 11th.

Grand Central Varieties (C. S. Gray and Co., proprietors): Business continues good, with an excellent variety programme.

WILLIAMSBURG.

Novelty Theatre (Theall and Williams, managers): Fanny Davenport and company are playing to crowded houses this week. Deacon Crankett booked for next week.

OHIO.

CHILLCOTHE.

Masonic Hall (Phil Klein, manager): Miss Helen Blaylock in recitations and readings, 10th.

Opera House (Ed. Kauffman, manager): Lingards in Stolen Kisses 5th, to fair business. Wm. Stafford in Against His Will, 10th. My Geraldine, 11th.

CLEVELAND.

Opera House (L. G. Hanna, manager): Mr. Charles Webb's adaptation of Shakespeare's Twelfth Night, or What You Will, was produced here last week by the popular comedians, Robson and Crane. The original text has been considerably altered and amended, with the object of bringing into greater prominence the characters of Sir Andrew Aguecheer and Sir Toby Belch, which are respectively assumed by Stuart Robson and W. H. Crane. The piece in its present form is full of interest, it is splendidly acted by the stars and their most excellent company, and will excite the thoughtful attention of all Shakespearian students: but I doubt if the new venture can be called a real or lasting success. Mr. Robson's Sir Andrew is a creation worthy of careful study; it is exquisitely acted, and full of subtile humor. The bluff and noisy, but good-hearted old toper, Toby Belch, is skillfully done by W. H. Crane and the conceited booby, Malvolio is little less than a star part in the hands of Harry Meredith. A. S. Lipman makes a noble looking Duke, and John Marble's Fool is sufficiently foolish. Alice Robson, as Viola, is the personification of grace and piquancy. The Olivia of Adele Waters, an ideal Countess, while Grace Thorne invests the part of Sebastian with a peculiar and winning delicacy. The costumes were superb, and the mounting above reproach. The World this week; J. S. Clarke 24th.

Academy of Music (John A. Ellsler, manager): Janauschek began her season in this city last week, opening to a good house in Mary Stuart. Bleak House, Henry VIII., Mother and Son and The Winter's Tale were also produced during the week. The attendance each night was excellent. The great tragedienne showed herself mistress of every phase of emotional acting, and her company, rising triumphantly above the obstacles of a first performance, insufficient rehearsal, etc., acquitted themselves in an exceedingly praiseworthy manner. Madame Janauschek is one of Cleveland's favorite actresses, and she did everything possible to please her admirers. Her support is unusually numerous, and contains some excellent material. James H. Taylor, the leading man, appeared to advantage in all of his roles. Harry Rainforth's talent as a comedian found wide scope for action in such parts as that of Guppy in Bleak House. A. H. Stewart, R. F. McClarrin and Geo. R. Waldron proved more or less excellent in their different characters, and the ladies, without exception, responded nobly to the requirements of their various parts. Fred. Mordaunt in Old Shipmates, week of 10th; Frank Mayo, 17th; Vokes Family, 24th.

Items: Clara Louise Kellogg in grand concert 24th.—Alfred Pease gives a piano recital 25th.—Lizzie Goode, of Robson and Crane company, was formerly a member of the Opera House stock.—Janauschek produced Shakespeare's Winter's Tale for the first time here last week and her impersonation of Hermione was considered fully equal in many respects to her other great characters.—The four lady members of Robson and Crane's company form an ensemble of beauty and talent unrivalled, perhaps, by any other party on the road.—The advent this week of two new attractions, The World and Old Shipmates, will undoubtedly start a boom in things theatrical.—Robson and Crane should have played Our Bachelors while here last week; six nights in Twelfth Night was a little too many.—A number of prominent musical amateurs have just perfected an organization to be known as the Cleveland Philharmonic Orchestra, with F. Purhriger as leader and Miss Clara Strong pianist.—George W. Thompson at the Comique in Yacup this week.—F. E. Tegehoff, formerly treasurer of the Academy, has accepted a similar position with Brooks and Dickson's World combination; a good selection.

COLUMBUS.

Grand Opera House (Theo. Morris, manager): Mr. and Mrs. N. C. Goodwin appeared in Hobbies and The Member for Slocum 5th and 6th; the new play did not give satisfaction. Lingard and company in Stolen Kisses 7th and 8th to poor business. Booked: Hermann 10th and 11th; My Geraldine 12th and 13th; Maggie Mitchell 14th and 15th; Joe Jefferson 18th and 19th.

Comstock's Opera House (Frank Comstock, manager): Booked: Vokes family 12th; T. W. Keene 18th.

Items: Emma Elsner was unable to appear with the Hess company Tuesday, and the part of Fiametta was charmingly acted and sung by Leonise Eissing.—Emma Chiefden, of the Lingard company, had $20 stolen from her room at the hotel Saturday evening.—Rit Rankin, one of the Three Rankins, is very low with consumption. He was brought home from Philadelphia Friday, and is at the St. Charles in care of his brother.

NEWARK.

Music Hall: Nat Goodwin's Froliques to a very large audience 7th. Coming: Bartley Campbell's My Geraldine 10th.

Opera House: Nothing on the boards this week. Marie Prescott has broken her contract, and suit will be brought for damages by Manager Miller. A good many entertainments booked for both houses.

SANDUSKY.

Bumiller's Opera House (William Stoffle, manager): Mary Anderson, in Evadne, 7th, to a large audience; applause unbounded, she being repeatedly called before the curtain; support excellent. Booked: Pat Rooney 15th; One Hundred Wives (Gosche-Hopper company) 19th; Lilliputian Opera company 26th.

Item: Sells Bros.' Circus 6th to large houses.

URBANA.

Our city is about to have what it has long needed, i. e., a first-class theatre. Dr. P. R. Bennett, Jr., has nearly completed one in the central part of the city, which will be an honor to Urbana and a fit temple for the reception of the amusement world. Dr. Bennett expects to open the house early next month. William Stafford produced C. A. Clifford's Against His Will at City Hall, 4th, to an appreciative audience. The author was present.

XENIA.

New Opera House (John A. Hivling, manager): Charlotte Thompson in the Planter's Wife, 5th, to fair business. The play was well presented by a first class company, and was deserving better patronage.

ZANESVILLE.

Opera House: B., W., P. and W. Minstrels played to thirteen hundred people 1st; everybody pleased. Hess Opera company to only fair houses 7th and 8th; Sol Smith Russell in Edgewood Folks 6th; good audience. Nat Goodwin and wife in Hobbles 8th; good business.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): The Knights appeared 6th to fine audience. Baron Rudolph was produced and well received. The company is excellent, and characters throughout well sustained. Mr. and Mrs. H. Osborne 8th and a bad company to deservedly poor business. Booked: The Palmer-Graham company 18th; Sol Smith Russell, 20th.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Haverly's Strategists drew medium houses 6th and 7th; the company is strong in every respect. Gardner's Legion of Honor company, booked for 10th and 11th, cancelled. Booked: Hague's European Minstrels, 25th; Adams' Humpty Dumpty, 27th.

Gem Theatre (M. J. Cain, proprietor): Variety show, business during week ending 8th good.

COLUMBIA.

Opera House (J. H. Zamer, manager): George H. Adams' Humpty Dumpty company 4th to a crowded house. Herne's Hearts of Oak 7th to immense business.

EASTON.

Opera House (W. M. Shultz, proprietor): Adams' Humpty Dumpty drew a first class house 3d. Mr. and Mrs. Henry Osborne played Kathleen's Dream to sparse benches 7th. Mrs. Osborne is a capital actress, but the rest of the cast was poor. Coming: Tourists, 14th; Emma Abbott, 19th; Sol Smith Russell, 21st.

HARRILBURG.

Opera House (H. J. Steel, manager): Geo. Adams' Humpty Dumpty 1st, to a fair house. Haverly's European Minstrels 3d, to a crowded house. Herne's Hearts of Oak 5th, to a full house. Booked: Hague's European Minstrels, 11th; Rose Eytinge, 18th; Emma Abbott, 20th; Janauschek, 21st; The Tourists, 22d; One Hundred Wives, 24th.

NORRISTOWN.

Music Hall (Charles Holmes, manager): Booked: Sam Hague's Minstrels, 14th; Helen Potter's Pleiades, 21st.

PITTSBURG.

Opera House (John A. Ellsler, manager): Maggie Mitchell week of 3d to large business. Robson and Crane opened for the week, 10th, in Sharps and Flats to large house. Later in the week Twelfth Night. Hermann, the magician, 17th.

Library Hall (Fred. A. Parkes, manager): The Strategists closed a fairly remunerative week's business, 1st. Hooley's comedy company in Birds of a Feather, 3d, for the week to poor business. The management of this company wisely concluded to disband here. The company is fair, but the piece is mere rubbish. Bob Burdette lectured 10th, to good house. Janauschek comes 13th, 14th and 15th; the Vokes Family, 17th, for the week.

Williams' Academy (H. W. Williams, manager): The Rentz Santley Novelty company played the week of 3d to large business. Leavitt's Gigantieans opened 10th to an immense house.

Items: While in this city Maggie Mitchell was right royally entertained by her old friend, Mrs. George Mashey.—Emily Rigl has severed her connection with the My Geraldine combination, Lizzie Jeremy, of this city, and late of the Boston Theatre company, taking her place.—Lawrence Barrett has publicly announced that he will never play in this city again. He says the Ellslers are on the "outs" with him and will not give him "time" at the Opera House, and he objects to playing further at Library Hall because the house is not called theatre or opera house. He says the word hall injures the house. Manager Ellsler answers in a card, and says he never allows personal feelings to interfere with business arrangements, and that the true reason why Barrett don't play at his house is because his terms are exorbitant. Ellsler says Barrett's terms are higher than either John McCullough's or Edwin Booth's.—W. H. Chappel, ahead of Leavitt's Specialty company, was in the city the greater part of last week.—James K. Carmack, Chairman of the Pittsburg Lodge of Elks, has severed his connection with the Central Hotel. This will be sad news to show people, as Jim entertained most of the profesh who visited our town.—Chas. Ford's Comic Opera company will shortly produce Patience, The Mascotte and Olivette at Library Hall. Their paper has arrived.—Will the Buffalo correspondent of THE MIRROR please inform Eugene Schmidt, leader of the orchestra at the Adelphi, that Addie O'Brien, the variety actress, has won her suit against him.—Col. Mapleson is booked for three nights at Liberty Hall during next January.—Our Exposition is drawing large crowds to the city, and our managers are deriving material benefit therefrom, inasmuch as our country cousins visit the exposition during the day, and attend the performance at night.—While in this city Bartley Campbell was obliged to satisfy an old judgment in favor of our ferry for $375 for money alleged to have been loaned Bartley some years ago. Campbell denies the debt, and dubs the matter "ferry steal."—Mary Anderson will be at the Opera House November 21.—Joe Jefferson and Edwin Booth are both booked for appearance at the Opera House, the former Dec. 26, and the latter Jan. 9.—Ella Walsh, of this city, well known as an amateur actress of marked ability, has returned home from an extended Eastern trip.—Pat Rooney's combination is announced to appear here on the 17th.

PITTSTON.

Music Hall (W. D. Evans, manager): Booked: Healey's Hibernian Minstrels, 10th; Geo. S. Knight in Baron Rudolph, 13th; Hague's European Minstrels, 17th; Sol Smith Russell, 18th, 24th; One Hundred Wives combination, 28th.

READING.

Grand Opera House (Geo. M. Miller, manager): Haverly's European Minstrels 5th to large business. Booked: Alex. Caufman, 10th; Rose Eytinge, 19th; Emma Abbott, 22d.

Academy of Music (John D. Mishler, manager): Herne's Hearts of Oak 4th to large house. The Knights, in Baron Rudolph, 7th to small audience. Booked: Hague's Minstrels, 13th.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): The Knights, in Baron Rudolph, to good business 8th. Booked: Alexander Caufman, in A Life's Mistake, 14th.

TITUSVILLE.

Parshall Opera House: Pat Rooney combination to a large house 6th; performance good. Coming: The World 17th; Duprez and Benedict Minstrels 18th.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor(: Simmons and Mower's Uncle Tom's Cabin 5th, to fair audience. Duprez and Benedict's Minstrels 7th, to a very large audience. An excellent performance. Billed: George S. Knight in Baron Rudolph, 11th.

YORK.

Opera House (E. W. Spangler, manager): Mr. and Mrs. George S. Knight 5th and Herne's Hearts of Oak 6th to $400 and $600 respectively. Both plays and players delighted the audiences. The engagements hereafter are only one a week, and no more will be booked for the weeks having already one attraction filled. This is a wise resolve both for the management and the companies, as the complaint is universal that the surrounding towns and cities are overbooked, thus giving slim audiences to nearly all their entertainments. Coming: Hague's British Minstrels 10th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Aldrich and Parsloe played to big business 3d; Hazel Kirke, under the management of C. H. Smith, played to one of the largest audiences this season on the 8th.

PROVIDENCE.

Opera House (George Hackett, manager): The Legion of Honor to good business. B. McAuley in A Messenger from Jarvis Section 6th, 7th and 8th. This week, Hearts of Oak.

Low's Opera House (William H. Low, manager): Annie Pixley in M'liss last week to uniformly large houses. This week, first three nights Rooms to Rent. The Galley Slave will complete the week with Fairfax for Saturday evening. Next week, two nights, Signor Rossi; plays not yet announced.

Theatre Comique (Hopkins and Morrow, managers): Business excellent, and managers happy.

Items: Clara Louise Kellogg will warble at Music Hall 14th.—Spaulding Swiss Bell Ringers will come at Music Hall 17th.—Robson and Crane will soon appear at the Opera House in Twelfth Night.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Rooms for Rent was well received 8th; business light.

Items: Manager Jameson was married on Thursday last to Linnette A., daughter of Hon. A. J. Clarke, of Orange, Mass. Among the presents was a furnished house from the bride's father.—Manager Horton commenced a four weeks' engagement with Annie Pixley over the New England circuit at Milford, Mass., 10th to good business.

SOUTH CAROLINA.

CHARLESTON.

Owen's Academy of Music (J. M. Barron, manager): John E. Owens filled the boards 3d, 4th and 5th, to paying audiences. The Child of the State and Diplomacy 7th and 8th, to good business. Coming: Leavitt's Giganteans, 11th and 12th; Verner's Eviction company, 13th, 14th and 15th; George Kunkel's Minstrels, 19th and 20th; Coup's Circus, 15th.

TENNESSEE.

NASHVILLE.

Grand Opera House (Milsom, Brooks and Dickson, managers): Frederick Paulding, supported by a good company, appeared in Salviati and The Love of His Life 6th and 7th to very fair and appreciative audiences. Mr. Paulding shows very marked improvement since his previous visit here. Nothing next week.

Masonic Theatre (Milsom, Brooks and Dickson, managers): B., W., P. and W.'s Minstrels 7th and 8th to packed houses. Hess' Acme Opera company billed for 10th, 11th and 12th.

TEXAS.

BRENHAM.

Grand Opera House: John Thompson, in Around the World, 1st. The performance is made up of character sketches and song and dance. The show is barely acceptable. House only fair. Gus Williams follows 10th with Our German Senator.

HOUSTON.

Pillot's Opera House (E. Pillot, manager): Anthony, Ellis and Hathaway's Humpty Dumpty to good houses 3d and 4th. Booked: John Thompson 11th.

Gray's Opera House (S. S. Ashe, manager): Gus Williams in Wanted, a Carpenter and Our German Senator 4th and 5th; played to full houses. Booked: Haverly's Mastodons 12th and 13th.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): Leavitt's Minstrels 7th, to a poor audience. Booked: Chanfrau as Kit, 17th; Ford's Opera company in The Mascotte, Olivette and Patience, 19th, 21st and 22d.

PETERSBURG.

Academy of Music (John B. Ege, manager): Leavitt's Gigantean Minstrels gave an excellent performance 6th to a fair house. Next week, Mr. and Mrs. Chanfrau.

RICHMOND.

Theatre (W. T. Powell, manager): Leavitt's Giganteans played to fair business 3d and 4th. Ford's Opera company commences a season of eight nights 10th.

Mozart Hall (Chas. L. Siegel, manager): The Mozart Association Opera company with Caroline Richings-Bernard prima donna 17th ten nights.

Opera House (A. B. Duesberry, manager): Business good. Carrie Ward's combination opens a week's engagement on the 10th.

Theatre Comique (W. W. Putnam, manager): The usual variety performance to fair business.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): The John Jack combination 3d; played whole week to bad house, which were commensurate with the merits of the company. Booked: Kellogg Nov. 1; Fay Templeton Opera company in Olivette 12th, and Den Thompson 21st; Electric Light company 10th.

JANESVILLE.

Myers Opera House (C. E. Moseley, manager): The Iron Mask combination, with Frederick Bryton as the star, played to fair business 3d and 4th. Booked: Fay Templeton, in Olivette, Nov. 10.

Items: Abbie Carrington and the Orpheus Club give a concert the 14th.—Manager Moseley has secured the Kellogg troupe for three concerts—at Beloit, Nov. 1; Madison, 2d, and here the 3d.

MADISON.

Opera House (George Burroughs, proprietor): Frederic Bryton, supported by a first-class company, 5th and 6th, in The Iron Mask. The play was presented in an admirable manner. Mr. Bryton is a talented actor, and some day will achieve distinction. Paper is on the walls for the first infliction of an Uncle Tom party, Anthony and Ellis coming 10th. Remenyi is booked for 21st.

MILWAUKEE.

Academy of Music (Henry Deakin, manager): Charles L. Davis and company in Alvin Joslin, 3d, one week, to very large business. A great improvement has been made in the company from last year. Grace Cartland-Murray combination 10th, one week.

Grand Opera House (Jacob Nunnemacher, Prof. Hermann 3d, week, to good business. Booked: Rice's Surprise Party in Cinderella at School, etc., 10th; A. M. Palmer's Union Square company in Banker's Daughter, Daniel Rochot and French Flats, 17th. Great preparations are being made for these productions.

CANADA.

HALIFAX.

Academy of Music (J. Jack, secretary): Fifth Avenue company performed The World Sept. 29 and 30, and The Shaughran 1st to large houses.

Item: One of the actors, named Alex. Balfour, who had been discharged from the company, had the manager, W. H. Lytell, arrested under a capias, swearing he owed him a fortnight's salary. The manager gave bonds, and caused the arrest of Balfour on a charge of perjury in his sworn information to get the capias. The case will be tried here on Wednesday, the 12th.

HAMILTON.

Grand Opera House (J. R. Spackman, lessee and manager): Powers' Paragon company presented Matrimony and Galley Slave in first class style 3d, 4th, 5th, 6th and 7th to fair business. Barry and Fay in Muldoon's Picnic 8th and matinee to good attendance.

Academy of Music (Joseph Kneeshaw, manager): E. T. Goodrich combination 4th, 5th, 6th and 7th to small business.

MONTREAL.

Theatre Royal (J. B. Sparrow, manager): Baker and Farron did a good business during the past week in Chris and Lena and Up Salt Creek. This week The Harrisons in Photos. W. H. Powers' Galley Slave, 16th.

Academy of Music (H. Thomas, manager): Closed during past week. The Florences in the Mighty Dollar and Dombey and Son, 13th and 14th; Madison Square company in Esmeralda, 17th.

OTTAWA.

Grand Opera House (John Ferguson, manager): The Kennedy Family, Scottish vocalists, drew large audiences 3d and 4th. Booked: Powers' Galley Slave, 14th and 15th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): John S. Clarke and company held forth to large business week of 3d. Billed week of 10th: Wallack's Theatre company.

Royal Opera House (J. C. Conner, manager): This house was closed all week. Barry and Fay's Comedy company 10th, three nights; Jarrett and Palmer's Uncle Tom's Cabin balance of week.

Horticultural Gardens: Fisk University Jubilee Singers to well-filled houses 6th, three nights.

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The Musical Mirror.

The musical event of the present week is the opening of the Metropolitan Concert Hall as the "Metropolitan Casino," a badly chosen title, as we think, the word Casino being, to English and American ears, irretrievably associated with dancing and dissipation. Be that as it may, the house was filled on Monday evening by an audience of the best people. The alterations of the hall are in the best taste, and the *coup d' oeil* is very striking. Would we could say the same for the *coup d' oreille*, but alas! the acoustic properties are radically bad. On the floor of the house the dialogue is nearly inaudible and the musical effect very weak. In the galleries it is somewhat better, and we imagine that, were the floor inclined at a sufficient angle from the orchestra to the back, the sound of the music and dialogue would be vastly improved. The band is beyond all comparison the best we have yet had in opera bouffe. So excellent is it that we were impelled to take the pains of learning the names of the artists who compose it, and take pleasure in recording them:

First violins, Messrs. Emil Mollenhauer, Schwartz and Schreiber; second violins, Pursell, Lindner, Rietzel; violas, Schillinger, Loebenstein; cellos, Herman, Sachleben; basses, Kurtz, Reuter; flute, Weiner; oboe, Eller; bassoon, Reuter; clarionettes, Kayser, Auger; cornets, Hammond, Carriss; horns, Lotze, A. Eller; trombone, Lettsh; drums, Loewe.

Anything smoother than the performance of these gentlemen we cannot well imagine, and their accompanying of the singers was absolute perfection. Mr. H. J. Widmer, the conductor, is entitled to the highest praise for his tact in the selection and his talent in the direction of this admirable band of musicians. The presence of a master was evident from the first note of the overture to the last of the opera, and Mr. Widmer has fairly earned the character of a first rate operatic director, in the face of the difficulties attendant on a loosely-constructed chorus, insufficient rehearsals, and inferior principals, always excepting Catherine Lewis, who was, as usual, excellent. We consider this lady as the only real prima donna of opera bouffe we have at present on the stage. She is young, pretty and "cunnin'." She has all the French fling and *abandon* without the French vulgarity. She sings well enough for comic opera, and is always in tune and time, notwithstanding the wiseacre of a daily paper, who has discovered that she sings out of tune, and whom we should mildly counsel to have his ears examined by some competent aurist, for, of a truth, the fault lies with his hearing, and not with Miss Lewis' singing. Miss Dora Wiley has a rather nice voice, and sings fairly, but she cannot act, and is not sympathetic. She is a good, useful person to have in a company as a "doublure" or "understudy," but has not the qualities requisite for a singer of first parts. Mr. Paxton, the tenor who attempts to sing Valentine, is neither a singer nor an actor. His voice is weak and uncertain in intonation, and his speech, "not to put too fine a point on it," slobbery. Mr. John Howson is carefully funny and thoroughly artistic as Merrimac, but a good actor must have good associates, and Howson's best efforts were marred by the inanity of his compeers, always excepting Miss Lewis. The stage setting and directing were both good. We may observe, in conclusion, that Miss Lewis was encored several times in the "Farandole," and that the lovely little duet between Olivette and the Countess was spoiled by Miss Lewis, who is too excellent an artist not to be scolded when she does wrong, and who on this occasion carried her bouffe proclivities too far, and thereby ruined a most melodious and tender little bit of musical sentiment.

* * *

Roberto Stantini, the tenor, whose excellent school of singing and pure voice we have before praised in our columns, has accepted an engagement with the Carreno-Donaldi Grand Operatic Concert company. Stantini is by many degrees the best tenor we have at present, and should by rights be in his proper sphere of grand Italian opera.

* * *

A very available libretto called Arctic, or the North Pole Expedition, has been submitted to us. It is written by Col. J. Franklin Warner, and is well worth the attention of musical composers.

* * *

The Symphony Society, under the capable direction of Dr. Leopold Damrosch, will commence its fourth season on Saturday, Nov. 5, giving a public rehearsal on Thursday afternoon, Nov. 10th, at 2 p. m. We shall punctually attend, and speak our mind freely without bias or prejudice.

* * *

The time-honored Philharmonic Society, to which New York mainly owes its vast improvement in musical appreciation, will begin its fortieth season on Saturday evening, Nov. 12, and a public rehearsal on Friday afternoon, Nov. 11, under the direction of Theodore Thomas. We shall be there also, and write according to our mind.

* * *

By private intelligence we learn that the real success of the Melville Opera company, now on its winding way to our own, is Madam Favart, in which Miss Melville and Max Freeman have created a real furore, while the other operas on which the main expectations of the management rested have proved to be rather weak.

* * *

The well worn Mascotte, as given by the Audran Opera Company singing at the Bijou Theatre, is by long odds the best we have had as yet in this city. Not that Miss Selina Dolaro is a great opera-bouffe primadonna, for she is not, but she is a very pleasing if somewhat quiet actress, with voice eminently sympathetic in the lower register, and well trained, an exquisite figure and a handsome face, and what can man—be he never so critical—want more in such a part as Bettina. Miss Dolaro's idea of the luck-bearing beauty is of a sleepy, *insouciante*, dreamy-eyed girl, just such a one as would make a good subject for a magneto-biologist to practice on, and, in our opinion, her version of the part is more probable than either the roguish coquetry of Emma Howson or the girlish frivolty of Louisa Searle. Miss Dolaro looks and acts exactly as one would imagine a person possessed of strange and uncanny gifts would be likely to look and act. Alonzo Hatch is the owner of a voice that, in former years, was much prized. A "tenorino," as this peculiar light but telling voice was called in Italy, was counted a rarity, and, when pure, was much sought after, and special parts written for it. In church music it was much esteemed, and in the English cathedral service was, under the title of the "natural counter tenor," as distinguished from the falsetto alto, considered as a rare acquisition to the choir. This voice Mr. Hatch possesses to perfection; pure and clear in tone, it pierces through the harmonic mass with the individuality of the hautboy, and is eminently adapted to the wants of opera comique, in which a real chest tenor is as much out of place as the fabled donkey who would pass for a lap dog. Mr. Hatch as a singer leaves nothing to be desired in opera bouffe; as an actor he has much to learn and something to forget. As a speaker, he must get rid of that nasal twang that is the grand obstacle to all our public people, and which ever throws Americans back, whether as preachers, lecturers, actors or orators. Why will men and women of average intellect and not deficient in perceptive faculties persist in speaking from the backs of their necks or the tops of their foreheads when they have a good wide mouth to orate through? What would the tone of a French horn be with the bell closed up, or that of a clarionet with a cork in it? Listen to the pure, smooth accent of an educated Englishman or woman and then compare it with the harsh drawl of our own people, which is but the remains of the provincial brogue of the peasant intensified by a mixture of German, Irish, Scotch, French, Italian, and hundreds of other dialects which have been spouted forth upon our shores by hordes of rude and uncultivated immigrants. We say to all singers: Learn first to pronounce English as you learn to pronounce Italian, "Ore Romano in bocca Toscana," "The Roman speech in the Tuscan mouth," and in like manner. "The English tongue in the mouth of a Londoner." Be it well understood, however, that the Londoner must be a well brought-up Londoner, or else the cockney gabble will out cackle the Yankee squeak. Lithgow James has a very nice baritone voice; and, were he three or four feet shorter, would be a capital Pippo, but he is really too tall for opera bouffe. The laws of nature compel him to look down upon his associates, and his serene highness brings forcibly to the mind of the crick-necked spectator the question addressed by the Dublin "penny boy" to the celebrated but longitudinal "Kane O'Hara": "Plase, yer honor, is it cowld up there?" Mr. Denham is very nearly the French Prince Lorenzo. His humor is quiet but effective, and he is as far before the other representatives of this part, as Mr. Booth's Iago is to his Othello. The main excellency, however, of this giving forth of The Mascotte, lies in the *ensemble* of both chorus and band. The chorus is perfect, both to the eye and ear, and the band well proportioned and admirably directed by Jesse Williams, who is one of the very few really competent conductors we possess, amongst a herd of pretentious humbugs.

* * *

The Emma Abbott Grand English Opera company continues to give grand opera on the half shell at the Grand Opera Second-hand Store on Eighth avenue. Miss Abbott is a woman of talent certainly, for she managed to turn a most decided failure as a debutante in London into a credential of capability in America, and in despite of a thin, disjointed voice and a crude, amateurish style of acting, has continued to maintain a prominent position in the operatic ranks by sheer dint of pretension. In no other country would Miss Emma Abbott be tolerated for a single moment as a prima donna—not even at fifty cents for the best seats. Miss Rosewald is an average second-rate German singer who has no conception of English music, and who therefore destroys the character of all she has to sing by misplaced cadenzas and roulades. Mr. Fabrini has a voice, but cannot act. Mr. Castle had a voice—but alas! it is gone to "the demnition bow-wows," as Mantalini has it. Mr. Conly is a good, rough basso, and beyond all cavil the star of the troupe, and "the rest is silence."

* * *

Rafael Joseffy, the great pianist, is now in San Francisco paralyzing the natives by the vigor of touch gained during his sojourn at Dairy-Anne (as the inhabitants call it), Conn., last summer.

* * *

Strakosch is busy perfecting his arrangements for the coming season. Gerster is sure, and he promises plenty of other novelties which will be put before the public in the fullness of time. The opening date of his company will be in Baltimore, so that his singers may comfort themselves with the soothing reflection that as they have bawled to many they are now going to "bawl to more."

* * *

Col. Mapleson, the dauntless, has arrived in town and is making preparations for his coming campaign. He is a veteran commander, and we have little to fear that he will lead his forces on to victory or death as it may chance, but always with a bold front to the foe.

* * *

Miss Clara Louise Kellogg's concert at the Brooklyn Academy of Music was a true success. The prima donna herself was in her best vein, notwithstanding her recent accident in Boston, and sang the exquisite polonaise from Mignon with rare brilliancy and effect, while those plaintive and beautiful ballads, "Falling Leaves" and "Old Folks at Home" were sung with effective simplicity, evoking hearty encores. Mr. Liebling prostrated himself on the keyboard, as usual, but played fairly. Tagliapietra sang well, as also did Signor Brignoli, who seems to have recovered his pristine beauty of voice. Alta Pease is a very charming contralto, and sang Gluck's famous air, "Che faro senza Eurydice," extremely well, and M. Adamowski, in spite of his most prehistoric name, played wondrous well upon the fiddle, showing himself in fact to be a violinist of the higher class, if not the very highest. The house was filled with an enthusiastic audience, and the concert gave unmitigated satisfaction. We must give a special word of praise to the Weber Quartette for the masterly manner in which Abt's "Wine Song" was given. It was really a perfect gem. Messrs. Pond and Bachert, Miss Kellogg's managers, have got together one of the most superb concert companies it was ever our pleasure to listen to.

* * *

The "Haines" piano is gaining more and more favor with the public day by day. The purity of tone, crispness of touch, and beauty of finish of these instruments leave nothing to be desired. "Large oaks from little acorns grow," and the "Haines" piano has developed from its original modest origin to a worthy place among the first-rate pianofortes.

* * *

CHAT.—Blanche Roosevelt returned from Europe October 9 in the German steamer *Mosel*.—Emily Winant appears in Boston November 16 and 17 with the Gerster Concert company.—Florence Copleston will give three Piano Recitals at Steinway Hall on the afternoons of November 10, 17 and 24, when she will be assisted by the young violinist, Maurice Dengremont; Hattie Schell, soprano; and Emily Winant, contralto.—Mme. Donaldi and Concert company, including Mme. Carreno, pianist; the Meigs Sisters, vocal quartette; Sig. Ferranti, buffo; and Theo. Hoch, cornet soloist, appear in concert at Booth's Theatre Saturday evening, November 5. This troupe will be heard at the Boston Theatre October 23.—The Abbott Opera company close their successful season at the Grand Opera House this week. They will appear this (Thursday) evening in Paul and Virginia. Friday evening, Miss Abbott's benefit, the Bohemian Girl; and Saturday, the farewell performance is Faust.—Theo. Herrman, manager of the young Brazilian violinist, has left for parts unknown, and young Dengremont did not arrive yesterday as expected. The concert of the Garfield Fund will therefore not take place at Steinway Hall, as previously advertised. The company was also booked for Boston next week, and other large cities.

Patti's Arrangements.

Gossip regarding Adelina Patti has at last been reduced to facts. A reporter of THE MIRROR engaged Mons. Paul Juignet, who is the advance agent of the Patti Concert company, in conversation, when the following points were elicited:

"The manager of the company is Mons. E. Bellerant, of Paris. I received a cablegram dated Paris, October 8, saying that he would sail upon the same date for New York in the steamer *Labrador* from Havre. I expect him in a few days. He says that arrangements are completed, and that Patti will sail October 22, from either London or Havre. She will be accompanied by Mons. Michel Mortier, the brother of a French journalist, who will act as special correspondent of the Paris *Figaro*, and Mons. Nicolini."

"Has a concert company been engaged?"

"Oh, yes. It is composed of very fine talent. Mons. Nicolini is the tenor, of course. Mlle. Castillan, violinist; Mlle. Hohenchild, contralto; Mons. Salvati, baritone; Mons. Pinto, basso, with a younger brother of the basso (Mons. Pinto) as piano accompanist."

"When does the season open?"

"Upon November 9, at Steinway Hall. She will appear also upon the 12th, 16th, 19th, 23d and 26th, and will make a farewell concert at the same place December 29 and 31. She will visit Brooklyn, where she will give one concert; at Boston she will give four. At Providence, New Haven, Hartford, Rochester, Indianapolis, Louisville, Detroit, Cleveland, Buffalo, Syracuse, Albany, and a few other towns she will only appear once. At Baltimore, Washington, Philadelphia, New Orleans, St. Louis, Chicago, and other large cities, including New York, she will give a series of concerts. Her American tour will end about April 1, when she will return to London, opening for a long operatic season about May 1."

"Why have so many rumors been circulated that she would not appear in America?"

"For the purpose of stimulating public curiosity on the one hand, and for the reason that Mlle. Patti expressly stipulated that she was not to be advertised in the manner of Sarah Bernhardt. She says she is not a 'circus,' but is a singer, and wishes to create an impression or a failure upon those grounds alone. A public reception will be accorded her upon her arrival, which, I think, she merits."

"What will be the price of tickets?"

"Ten dollars for the best accommodations, with a lesser price for those who are unable to pay such figures. It was a surprise for people in people in America when her intention of not singing in opera was announced, but Patti said she understood the public wished to hear her alone and not surrounded by a large troupe, which will tend to distract public attention. Not that she is afraid of being thrown in the shade, but for the reason that she wished to appear at the best advantage. A special agent will arrive this week and will attend to proper advertising. It is at last authoritative when I announce her positive fulfillment of her American engagements."

Col. Mapleson's Programme.

Colonel J. H. Mapleson was found by a MIRROR reporter immersed in business.

"I am really too busy to grant you a second, but if you will talk fast I guess I can give you an idea of the opera season. I shall open on Monday, October 17, with Lohengrin, which has been specially rehearsed and costumed for the occasion. I did not bring Gerster back this season for the reason that she has a limited repertoire, and I find that I must furnish more of a variety to my patrons. Grand opera is expensive, and people were rather tired of the repertoire of last season, so I propose to give a large number of entirely new operas, which will please without a doubt. I shall bring forward for the first time in America Herman Goetz's opera, Caterina e Petruccio, with Minnie Hauk as Caterina. She is wonderfully successful in the role, and has gained as much praise as she has by her Carmen. Rossini's Guillaume Tell will also be produced. Signor Galassi will make his debut as Tell, and Monsieur Henri Provost will be the Arnaldo. The costumes for this opera are by Zamperoni and the scenery by Magnani. In addition to all the operas I have spoken of, we will also produce Meyerbeer's L'Africaine. The costumes and scenery are by the same artists I have already spoken of, and the jewelry and armor is by Bocchs and Delprato. Gounod's Romeo e Giulietta will be given later in the season, with Campanini as Romeo and Marie Vachot as Giulietta. I also shall give Beethoven's Fidelio, and shall make selections from my former repertoire. The opening night we give, as I have said, Lohengrin, with Minnie Hauk as Elsie, and Campanini as Lohengrin. Especial attention has been paid to the scenery, costumes and stage appointments. In Guillaume Tell and L'Africaine the mounting alone of the opera will command attention. Romeo e Giulietta I predict will be a grand success. It has never been properly presented in America. The music was not by Gounod, but was by other parties. I had a conversation with Gounod some time ago, and I have made an arrangement with him to the effect that he will rewrite portions of the opera specially suited to Mlle Vachot's voice."

"Is there not a story regarding Mlle. Vachot?"

"Ah, yes, and it is quite romantic. I traveled all over Europe in search of a prima donna. I had partial arrangements made with several artists, but was not satisfied with any one I had seen. Finally I thought of Mlle. Vanchot, who is quite celebrated, having won the first prize at the Paris Conservatoire. I attempted to secure her, but found she would not cross the Atlantic. I had to go and see her father at Meaux, and after a long journey, which was quite exciting, as a rival manager was close behind me upon the same errand, I secured the lady for my company. Mlle. Vachot's great roles are Romeo and Juliet, the Barbiere, Somnambula, Traviata and Fluto Magico. She is very successful, and will create a great impression. Mlle. Virginia Ferni also makes her American debut. Her favorite roles are Mignon and Valentine in Les Huguenots. Mlle. Climene Kalas is also a newcomer. Her voice is mezzo soprano and contralto. My new tenors are Signors Bieletto and Prevost. Signor Morro, the basso, is also a new face to the Americans. I also have a new stage manager from La Scala. The rest of my company America is familiar with. Mlle. Valleria has a brilliant position. Emma Juch will be a great surprise to all. She was educated musically entirely in this city, and has won a high and commanding reputation. Every box and seat in the Academy of Music has been sold for the opening night, and I think that predicts a wonderful season of opera. Campanini has not arrived as yet, but will be here Saturday morning. Everything is ready, and we shall not disappoint the public.

Mr. Booth's Indisposition.

The opening night of Edwin Booth's engagement was excessively warm, and Booth's Theatre registered several degrees above the high temperature outside. The great exertion of the actor in the trying part of Richelieu caused him to become overheated, and in this condition he contracted a severe cold through exposure to the draughts of his dressing room. His illness was very apparent Friday night, culminating in his withdrawal from the play of Othello after the fourth act by order of his physicians. Monday evening his voice was in good order again, perfectly true, clear and in complete control. Notwithstanding the damage Mr. Booth's illness did to the receipts Saturday afternoon and night, the total of his first week's business makes a showing considerably larger than any figure reached for the same length of time during any of his recent engagements in this city. Messrs. Abbey and Stetson are to be congratulated on this excellent result, which very plainly shows our public is not chary of manifesting adequate appreciation of that which is worthy and noble in dramatic art.

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POPE'S THEATRE—OLD SHIPMATES.

"Old Shipmates," a new play by Robert Griffin Morris, of the New York press, was offered at Pope's theatre on Sunday evening by a good company, the leading feature of which is Mr. Frank Mordaunt. The play is built of good seaworthy stuff; the story is interesting throughout, and the plot is very skillfully constructed for dramatic effect. There is a legacy left to a young girl by her father, who dies at sea, and the money falls into rascally hands on shore. The plot of the villain is to make the heiress marry a man whom, of course, she does not and cannot love, in order to cover up his tracks. There is a witness, and an existing tell-tale receipt, and the villain rids himself of the one and seizes possession of the other. He confesses at once that he has killed the man—by accident—but says nothing about the receipt, which makes a new complication and source of interest. This occupies two acts of the play; and the other two acts is to unravel the situation and solve the mystery of the legacy. The young heiress has an old shipmate and warm friend in Capt. Marline Weathergage (Frank Mordaunt), who devotes himself to her protection and interests, and from this association comes the contrast in appearance and harmony of heart of a fair, slender young girl and a big, bronzed sailor in the same lifeboat, battling with the breakers to reach a haven of safety, mutual trust and love. The plot is managed well, and the interest is skillfully sustained until the last scene. There is plenty of action, the dialogue is flowing, forcible and to the point, and the drama is a good, solid structure; it abounds in sea slang and nautical phrases, but nothing depends upon these embellishments except the harmonies of character and coloring. Old Shipmates could not converse naturally without their aid; but the story's the thing that holds the interest and makes the entertainment. Mr. Frank Mordaunt's Weathergage may be regarded as the typical New England whaler, rough bearded and burly, with an arm strong to shield and a heart big as his body. He is breezy or tempestuous as the winds blow, and from first to last there is a comfortable feeling that he will save his fair shipmate from the jaws of the landsharks. He is full of the spirit of the sea, and upon occasion rolls and dashes and roars like the billows. Mordaunt has found his affinity in Weathergage.

Old Shipmates is a seaside idyl, serious in subject and treatment, with the comic element strong in the characters, who are genuine flesh and blood people, and altogether entertaining in their lives, associations and modes of expression. The play is hearty in its design and conception, and healthy in tone. It is handsomely set in neat scenery by Mr Ernest Albert, the scenic artist of the theatre, and the members of the company are generally good for their work.

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The Press as one Voice have United in Praise for Star, Play and Company.

Mr. Thomas Keene, of the Buffalo Courier, says:

Lillian Cleves opened to a large and highly appreciative audience at the Academy of Music last evening, in Mr. Elliott Barnes' play, Only a Farmer's Daughter," and the frequent and hearty applause, and the enthusiastic recalls, testified unmistakably to the success of both the play and its representation. The drama is an exceedingly strong one; is somewhat novel in its construction, and abounds in interesting situations. The climaxes or tableaux are especially telling, and the unfoldment of the plot is unique. The close of some of the scenes is fairly startling in some of its sensational effects, and brings down the house in rapturous applause. We may not agree with the author on all the points involved in the working out of his plot, but that he has calculated the force of his points and the strength of his tableaux with accuracy there is no margin for doubt, and that he has maintained the interest admirably is a fact which does not admit of qualification. We shall not assume this morning to outline the story the drama tells; and it must suffice to say of it that the central character is to all intents and purposes new to the latter day stage.

The beautiful actress, Miss Lillian Cleves, appears in the role of Lizzie Stark and Mme. Laurent, the adventuress, and her impersonation is a singularly brilliant one. Her progress in her art since she first appeared upon our boards a few years ago is positively astonishing. She gave promise of success then, but we confess that her mastery of her art is more complete than we could have expected, and her talents take in a wider range than we had reckoned on. She deals with the comedy phase of her character with rare skill and effectiveness; in the emotional scene she is exceedingly strong; and in the still more exciting melo dramatic situations she is electrical. Her handsome, mobile face and beautiful eyes are wonderfully expressive, and she knows how to use them at their true value. She is slender, graceful and bewitching, and in action as in speech she is fascinating. We are not in the mood, as we write, on the threshold of our nation's great calamity, for such a careful analysis of her performance as would reveal its manifold beauties, and we must content ourselves with a record of the verdict of the audience that her impersonation was of unusual interest and power. She was twice called before the curtain and was the recipient of enthusiastic applause all through the performance.

The Harold Lennox of Mr. Richard Foote showed that gentlemen to be the possessor of a superb voice and a good dramatic method. Miss Bertha Welby did some excellent work as Justine; Miss Mamie Gilroy was excellent as Nelly; Miss Prudie Cole was very strong as Mother Stark, and the other members of the company acquitted themselves handsomely

Owing to the death of President Garfield there will be no performance to-night.

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